K. Circle.

An Easy

INTRODUCTION

TO THE

English Language;

Or, a Compendious

GRAMMAR

For the Use of

Young *Gentlemen*, *Ladies*, and *Foreigners*.

Being the

SECOND VOLUME

OF THE

Circle of the *Sciences*, &c.

By the KING's *Authority.*

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BRITISH MUSEUM

By the KING's *Royal Licence.*

TO THE

PARENTS, SCHOOL-MASTERS, AND GOVERNESSES,

IN

Great Britain and *Ireland.*

THIS

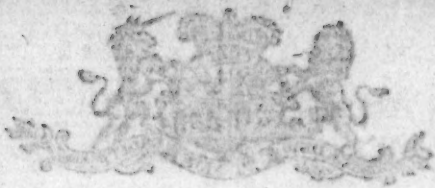
GRAMMAR

Is humbly Inſcrib'd

BY

Their moſt obedient Servant,

J. NEWBERY.



BRITISH MUSEUM

PREFACE,

TO THE

Instructors of YOUTH.

THOUGH *the following Grammar may probably be look'd upon, at first View, as nothing more than a new Invention for the Amusement of Children, yet we flatter ourselves, that, upon a diligent and impartial Perusal, it will prove the Foundation or Ground-work of* Polite Learning, *and an acceptable Service, not only to Infants, but to Persons more advanced in Years.*

As the End and Design of Speech is to qualify Mankind for Society, by enabling them to communicate their Thoughts to each other; so the doing this in the most intelligible and proper Manner is certainly of very great Importance. To teach this by Rules and Directions is the Business of GRAMMAR, *which, though the same in all Languages as to its general Principles, must adapt its particular Precepts to the Nature and Genius of the Tongue for which they are intended. In a Word, the* English *Language ought to be learnt by an* English *Grammar, such a one (give me Leave to say) as is here presented to the Publick, written in an easy, familiar, and instructive Method, and free from the Embarrassment of the* Latin *Terms and Rules, which are justly rejected by the best of our modern Grammarians: For those Authors, who have attempted to force our Language (contrary to its Nature) to the Method and Rules of*

of the Latin *Grammar, have consequently deliver'd many useless Precepts concerning Cases, Genders, Declensions, Tenses, Moods, Conjugations, and a long Train of difficult Rules in the* Latin *Syntax, which, when applied to our Language, are no better than a ridiculous Medley, serving rather to puzzle and confound, than to instruct the* English *Scholar.*

The Usefulness of Grammar *is confess'd on all hands, it being the Door (as it were) through which we are admitted to all other liberal Arts and Sciences: And if we have a mind to proceed in a regular and natural Manner, where should we begin our Studies but with the Grammar of our native Language? This ought to be taught Children as soon as they have a Capacity for it, which is generally very early; for 'tis a Shame we should be ignorant of our own Tongue: And yet, if an ingenuous Confession were to be made, how many of us must ac-*

knowledge that we have never ſtudied it, never learnt it but by Rote, know nothing of its Genius, and can neither write nor ſpeak it with Propriety!

For want of an early Acquaintance with Engliſh *Grammar, there are many grown Perſons, and thoſe of good natural Abilities, who not only expreſs themſelves very improperly in common Diſcourſe, but who cannot ſo much as write a Letter of a moderate Length to a Friend or Correſpondent, without treſpaſſing a hundred times either againſt the Rules of* Orthography *or* Syntax. *As to* Orthography *indeed, (with Shame it may be ſpoken) it is ſometimes not underſtood, or too much neglected, by Men of Learning themſelves; and ſo is likewiſe the Uſe of Steps, Accents, and other grammatical Marks, which have been prudently invented to add Clearneſs and Order to Writing, and which we ought to be taught and accuſtom'd to in our early Years.*

If

If this Deficiency is ſo obſervable amongſt Men who have been train'd up in the Schools for Buſineſs, and even for the learned Profeſſions, no wonder it is ſo general amongſt the Fair Sex, *of whoſe Education, as the Archbiſhop of* Cambray *too juſtly complains, ſcarce the leaſt Care is taken.* " It is ſhameful, *(ſays he)* but too common, to meet with Women of very good Senſe, who are notwithſtanding incapable of pronouncing their Words with any tolerable Grace; who either heſitate, or read with a chanting Tone; whereas they ought to ſound their Words in a plain, natural, ſmooth, and ſteady Voice: And theſe (though with Regret we mention it) are ſtill more deficient in that uſeful Branch of Knowledge, the Art of *Spelling*. This Ignorance, 'tis true, being almoſt univerſal in their Sex, does not ſeem to reflect a Diſhonour on the Ladies, nor muſt it be imputed

to them as a Crime. But is it not great Pity, however, that Parents or Governeſſes ſhould not uſe their earlieſt Endeavours to take away even the leaſt Occaſion for Reproach on this Account, by teaching them betimes the Rudiments of their native Language?"

Now, as the Knowledge only of Engliſh *Grammar would remove theſe juſt Grounds of Complaint, and enable our Youth of both Sexes to* ſpeak *and* write *their own Language with* Propriety; *in how ſhort a Time, and with how much Eaſe, might the Buſineſs be perform'd? All that is abſolutely neceſſary for them to know is comprehended in a little Compaſs; and we have the Vanity to imagine, that a due Attention to the Rules preſcribed in the ſubſequent Pages will ſufficiently anſwer the valuable Ends above-mention'd. — But before we enter upon* Grammar *itſelf, it ſeems not improper, by way of Introduction, to*

give

give a ſhort Account of Language in general, and of the Engliſh *Tongue in particular.*

A Language, *or* Tongue, *is a Set of Words made uſe of by any Nation or People, to communicate their Thoughts to one another. Of Languages ſome are* Originals, *from whence all others are derived: And the Relation between an Original Language, and thoſe which proceed from it, being like that between a Mother-Parent and her Children, ſuch Originals are call'd* Mother-Tongues. *As to the preciſe Number of theſe Mother-Tongues, the Learned are not agreed, ſome reckoning* eleven, *and others more; but the moſt conſiderable among them are the* Hebrew, *the* Greek, *the* Latin, *and the* Gothic; *tho' indeed ſome Authors do not allow the* Latin *a Place among the* Original *Languages.*

The Hebrew *Tongue, or that ſpoken by the* Hebrews, *and wherein all the*

Books of the Old Teſtament were originally written, is generally reckon'd the moſt ancient in the World; at leaſt the Jews *very poſitively inſiſt on its being the* primitive *Language, or that ſpoken by our firſt Parents. From hence ſprang ſeveral Dialects or Branches,* viz. *the* Chaldee, *the* Syriac, *the* Arabic, *the* Samaritan, *and the* Ethiopic. *The principal Properties of theſe Oriental Languages are,* firſt, *That their* Roots, *or* primitive Words, *conſiſt generally of* three, *or at moſt but of* four *Letters.* Secondly, *Theſe Letters are all Conſonants.* Thirdly, *Their Vowels are nothing more than Points placed under the Conſonants.* Fourthly, *They diſtinguiſh one Gender from another, not only in their Nouns but Verbs likewiſe, by different Terminations or Endings. And* Laſtly, *They are all written and read from the Right Hand to the Left; whereas the* Europeans *practiſe the Reverſe.*

The

The next conſiderable Mother-Tongue *is the* Greek, *or the Language ſpoken by the ancient* Grecians, *and ſtill preſerved in the Works of their Authors*; *ſuch as* Plato, Ariſtotle, Xenophon, Homer, Heſiod, *&c. Its principal Dialects are the* Attic, *or that ſpoken by the* Athenians; *the* Ionic, *or that made uſe of in* Ionia; *the* Doric, *or that ſpoken by the* Dorians; *and the* Æolic, *that uſed by the* Æolians. *The Texture of this Language is as* compound *as the* Hebrew *is* ſimple, *for which Reaſon it is more* copious *than any other.*

The Latin *comes next in order, which is the Language firſt ſpoken in* Latium, *and afterwards at* Rome; *and this is ſtill made uſe of in the* Romiſh *Church, and amongſt Men of Letters. It has given Birth to ſeveral of the moſt polite Languages now ſpoken in* Europe, *namely, the* Italian, *the* French, *the* Spaniſh, *the* Portugueſe, *and no ſmall Part of the* Engliſh.

Engliſh. *The* Latin *is a ſtrong, nervous, robuſt Language, perfectly ſuitable to the Character of the ancient* Romans.

After the Latin, *the moſt conſiderable* Mother-Tongue *is the* Gothic, *or that ſpoken by the* Goths, *an ancient People, originally inhabiting that Part of* Sweden *call'd* Gothland; *whence they ſpread themſelves over* Greece, Dalmatia, Bulgaria, Italy, Spain, *and other Countries. From the* Gothic *proceeded two great Branches,* viz. *the* Teutonic, *or ancient Language of* Germany, *and that ſpoken in* Saxony; *and from theſe all the* Northern *Tongues, as ſo many* Grand-children, *had their Being; namely, the* Swediſh, Daniſh, Norwegian, *High and Low* Dutch, Scots *or* Scottiſh, *and the Bulk of the* Engliſh *Language.*

To theſe may be added another conſiderable Mother-Tongue, viz. *The* Sclavonic,

vonic, *or Language of the* Sclavi, *an ancient People of* Scythia Europæa, *who ravaged* Greece, *eſtabliſh'd the Kingdom of* Poland, *and at laſt ſettled in* Illyricum, *Part of which now bears the Name of* Sclavonia. *This Language is not only of great Antiquity, but reckon'd the moſt extenſive in the World, the* Arabic *excepted; having ſpread itſelf, in various Dialects, over the Eaſt and North-Eaſt Parts of* Europe, *as* Ruſſia, Poland, Hungary, *&c.*

The old Britiſh, *or* Welch, *and the* Iriſh *(which is alſo ſpoken by the* Highland-Scots) *are reckon'd amongſt the* Mother-Tongues; *but they have little or nothing in them worthy of Obſervation. — Having therefore done with Languages in general, let us proceed to conſider the* Engliſh *in particular.*

The Language anciently ſpoken in our Iſland was the Gaulic, *or old* French; *but* Julius Cæſar *having invaded* Britain

not

not long before the Incarnation of our Bleſſed Saviour, and the Country being made a Roman *Province under the Reign of the Emperor* Claudius, *the* Latin *Tongue, which the* Romans *then ſpoke, was introduced and mix'd with the* Britiſh, *though the latter was never totally ſuppreſs'd. The* Roman *Legions being afterwards call'd home, the* Scots *and* Picts *took the Opportunity to attack and harraſs the Northern Parts of* England; *whereupon King* Vortigern, *about the Year* 440, *call'd the* Saxons *to his* Aſſiſtance, *who came over with ſeveral of their Neighbours, under the Conduct of* Hengiſt *and* Horſa. *Theſe having ſubdued the* Picts *and* Scots, *were rewarded for their Services, firſt with the Iſle of* Thanet, *and afterwards with the whole County of* Kent, *which they govern'd about three hundred and fifty Years: But growing powerful, and not being contented with their Allotment, they gradually*

diſpoſſeſs'd

diſpoſſeſs'd the Inhabitants of all the Country on this Side the Severn, *and divided it among themſelves into ſeven Kingdoms call'd the* Saxon Heptarchy. *Thus the* Britiſh *Tongue was in a great Meaſure deſtroy'd, and the* Saxon *introduced in its ſtead; though ſome few* Britons *retired over the Mountains of* Wales, *and preſerved themſelves and their Language from the general Calamity.*

In the Beginning of the ninth Century the Danes *invaded* England, *and having, after ſeveral Repulſes, got footing in the* Northern *and* Eaſtern *Parts, their Power gradually increaſed, and they became ſole Maſters of it in about two hundred Years. By this means the ancient* Britiſh *obtain'd a Tincture of the* Daniſh *Language: But their Government, being of no long Continuance, did not make ſo great an Alteration in the* Anglo-Saxon *as the next Revolution, when the whole Land was ſubdued by* William *the Conqueror,*

queror, Duke of Normandy *in* France; *for the* Normans, *as a Monument of their Conqueſt, endeavour'd to make their Language as generally receiv'd as their Commands, and thereby render'd the Language of* Great-Britain *a perfect Medley.*

The Engliſh *Tongue, which eighteen hundred Years ago was the pure* Britiſh *or* Welch, *is now a Mixture of a little* Britiſh, *a great deal of* Latin, *a yet far greater Part of* Anglo-Saxon *and* Teutonic, *a ſmall Tincture of* Daniſh, *and abundance of* Norman French. *It is alſo to be obſerv'd, that ſince thoſe ancient Times the* Engliſh *Tongue has received great Improvements from the* Greek, Latin, *modern* French, Italian, Dutch, *and in ſome Particulars from the* Hebrew, Arabic, *and other Eaſtern Languages.*

But though the Engliſh *Tongue is a Mixture or Compound of ſuch hetero-*

geneous

generous Ingredients, yet, as only the valuable Parts of other Languages have been ſelected and incorporated with it, we may properly look upon it as the Quinteſſence of various Tongues, *and ſuperior to any of the modern ones in point of* Strength, Copiouſneſs, *and* Harmony. *In fine, though it be not ſo ſacred as the* Hebrew, *yet it is not ſo contracted; and though it be not ſo copious as the* Arabic, *yet it is not ſo irregular; neither is it ſo barbarous as the* Iriſh, *ſo inharmonious as the* Welch, *ſo uncouth as the* Dutch, *nor ſo effeminate as the* French: *On the other hand, it is as fluent as the* Latin, *as courteous as the* Spaniſh, *as Court-like as the* French, *and as amorous as the* Italian *itſelf; abounding with all the Flowers of* Rhetoric, *and enrich'd with all the Graces that any other Language can poſſibly boaſt of.—We now proceed to our deſign'd Attempt,* viz. *to*

compoſe

compoſe a ſhort, plain, *and* rational *Engliſh* Grammar.

ERRATA.

Page 33, lin. 9, for *chavalier* read *chevalier*; p. 35, l. 13, for *gidger*, read *ginger*; p. 41, l. 8, for *hiſſing o*, read *hiſſing s*; p. 64, l. 17, for *Numbers*, read *Endings*.

AN

AN EASY GRAMMAR OF THE ENGLISH *Tongue.*

Of GRAMMAR *and its* PARTS.

Q. WHAT is GRAMMAR?

A. *Grammar* is the Art of ſpeaking and writing with Propriety. Or it may be defin'd more accurately, but leſs intelligibly, to be *The Art of expreſſing the*

Relation of Words in Conſtruction, with due Quantity in Speaking, and Spelling in Writing, according to the Cuſtom of thoſe whoſe Language we learn.

Grammar in general does teach
The proper Uſe of ev'ry Speech;
How we our Thoughts with Juſtice may
By *Sounds* and *Characters* convey.

Q. Into how many *Parts* is *Grammar* divided?

A. Into four; the firſt of which treats of *Letters*, the ſecond of *Syllables*, the third of *Words*, and the fourth of *Sentences*.

Q. From whence is the Term *Grammar* derived?

A. From the *Greek* Word *Gramma*, a *Letter*; for Letters are evidently the Foundation of the Whole.

PART I.

Of LETTERS.

CHAP. I.

Their Definition, Number, and Diviſion.

Q. WHAT is a LETTER?

A. A *Mark* or *Sign*, whereby we expreſs ſome *ſimple Sound* of the Voice.

Q. How many Lteters are there?

A. *Letters*, to which we *Sounds* affix,
In th'*Engliſh* Tongue are *Twenty-ſix*.

Q. Which are they?

A. a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, ſ *or* s, t, u, v, w, x, y, z.

Q. But is there not a larger Sort?

A. Yes; which are chiefly made uſe of at the Beginnings of Sentences,

and of the moſt remarkable Words. Theſe are, A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z.

Q. How are theſe twenty-ſix Letters ſounded?

A. That is beſt learnt by hearing them pronounced; but their Sounds are generally expreſs'd in the following Manner:

a, b, c, d, e, f, g, h,
a, bee, cee, dee, e, eff, jee or *gee, aitſh,*

i, j, k, l, m, n, o, p, q, r,
i, ja, ka, el, em, en, o, pee, ku, ar,

ſ*or*s, t, u, v, w, x, y, z.
eſs, tee, yu, ve, double yu, eks, wi, zed.

Q. How are Letters divided?

A. Into *Vowels* and *Conſonants.*

Chap. II.

Of the Vowels.

Q. WHAT is a Vowel?

A. A Letter that makes a perfect and diſtinct Sound of itſelf.

Q. How many are there?

A. Five; namely, *a*, *e*, *i*, *o*, *u*: To which may be added *y* and *w*, which are ſometimes *Vowels* and ſometimes *Conſonants*, as will be ſhewn when we come to ſpeak of thoſe Letters in particular.

Q. How many *Sounds* have each of theſe five Vowels?

A. Each of them have two diſtinct Sounds, a *ſhort* and a *long* one. They have a *ſhort* Sound (for Inſtance) in the Words, *mad*, *met*, *bit*, *rob*, *tun*; but they become *long* by adding *e* at the End, as, *made*, *mete*, *bite*, *robe*, *tune*.

A.

Q. When muſt the Vowel *a* be ſounded ſhort?

A. In all Words of one Syllable which end with a ſingle Conſonant; as, *flat*, *mat*, *ſad*, &c. Alſo when two of the ſame Conſonants meet together; as, *flatter*, *matter*, *ſadder*, &c. And when a ſingle Conſonant in the Middle of a Word ſounds double; as the *n* does in *baniſh*, the *g* in *dragon*, and the *l* in *value*.

Q. When is *a* to be ſounded long?

A. In Words of one Syllable ending with *e*; as *bare*, *late*, *pace*, *tame*, &c. And generally when it ends a Syllable in Words that have two or more Syllables; as *Ta-ble*, *Vexa-tion*, &c.

Q. Has *a* no other Sound beſides theſe two?

A. Yes; it has a *broad* Sound, like *au*, before *ld*, *ll*, *lk*, and *lt*; as in the Words,

Words, *bald*, *ſcald*, *call*, *fall*, *talk*, *walk*, *malt*, *ſalt*; for theſe are pronounced *bauld*, *ſcauld*, &c. It has the ſame Sound when it falls between the Letters *w* and *r*; as in *war*, *warden*, *warm*, &c. Alſo in *water*, *wrath*, and ſome others.

Q. Is there no Exception to this Rule.

A. Yes; when the *ll* is parted in the Middle of a Word, the firſt of them ending a Syllable, and the ſecond beginning another, *a* is pronounced ſhort; as in *fal-low*, *ſhal-low*, *tal-low*.

Q. What other Remarks have you relating to the Letter *a?*

A. Firſt, That we have no Words in *Engliſh* that end in this Vowel, except proper Names, and ſome few of one Syllable in *ea*; as *flea*, *pea*, *ſea*, *tea*, &c. wherein the Sound of *a* is ſcarce heard at all. Secondly, Its

Sound is loſt in ſeveral Words of two or more Syllables; as in *Pharaoh*, *Parliament*, *Diamond*, &c. which are pronounced *Pharo*, *Parliment*, *Dimond*. Thirdly, It ſometimes aſſumes the Sound of *o* ſhort, as in *what*, (whot) *watch*, (wotch) *&c.*

E.

Q. When muſt the Vowel *e* be ſounded ſhort?

A. In all Words or Syllables ending with one or more Conſonants; as *bed*, *fret*, *men*, *left*, *held*, *well*, *elm*, *help*, *melt*, *hemp*, *lent*, *kept*, *herb*, *herd*, *jerk*, *term*, *fern*, *pert*, *fleſh*, *deſk*, *reſt*, &c. So it is ſhort in *fellow*, *wedding*, and all Words where two of the ſame Conſonants come together.

Q. When muſt *e* be ſounded long?

A. When two *e*'s are found in one Syllable, with a Conſonant between them, the firſt *e* is long, and the latter

ter loſes its Sound; or rather, the Syllable is pronounced as if the laſt *e* and the Conſonant changed Places, and the two Vowels ſtood together: Thus *Crete*, the Name of an Iſland, is pronounced *Creet*; *Sphere*, a Globe, as if it were wrote *Spheer*, &c. And this holds good not only in Words of one Syllable, but of two or more; as we ſee in *auſtere*, *obſcene*, *ſuperſede*, &c. —The Words *there*, *were*, *where*, ought to be pronounced in the ſame Manner; and not *thare*, *ware*, *whare*, as they are commonly ſounded.

Q. Does *e* always loſe its Sound at the End of a Word?

A. It generally does, as in *dove*, *love*, *plate*, &c. but there are ſome few Exceptions; for it is pronounced in the Words *he*, *ſhe*, *me*, *we*, *be*, *ye*, and the Article *the*, which is wrote with a ſingle *e* to diſtinguiſh it from the perſonal Name *thee:* In *ye* and *the*,

the, however, it is not ſounded ſo ſtrongly as in the other Inſtances. The final *e* is alſo ſounded diſtinctly in Words derived from the *Greek* and *Latin*; as in *Phœ-be*, *Penelo-pe*, *Epito-me*, *Simi-le*, &c.

Q. Of what uſe is the ſilent *e*?

A. Though it is not heard itſelf, it ſerves often to lengthen the foregoing Vowel, and gives a ſoft Sound to *c*, *g*, and *th*, when placed immediately after them. Thus *o* is ſhort in the Word *not*, but long in *note*, the final *e* occaſioning that Difference in the Pronunciation: So alſo *c*, *g*, and *th*, which have a hard Sound in *lac*, *rag*, *breath*, acquire a ſoft one by the Addition of this ſilent Vowel; as *lace*, *rage*, *breathe*. It has the ſame Effect in the Middle of Words, whether expreſs'd, as in *advancement*, *encouragement*, &c. or underſtood, as in *judgment*,

judgment, *acknowledgment*, &c. instead of *judgement* and *acknowledgement*.

Q. Is *e* never silent but when it is final?

A. Yes; it is silent, or at least very obscure, in the last Syllable of many Words ending in *en*, where the Accent or Stress of the Voice in Pronunciation is laid upon the foregoing Syllable; as in *seven*, *heaven*, *bounden*, *beaten*, *darken*, &c. for these are pronounced as if they were wrote *sev'n*, *heav'n*, &c. and accordingly in Verse they are frequently us'd as Words of one Syllable.

Q. But though single *e* is seldom sounded long at the End of a Word, is not that Sound often express'd by some other Letters?

A. Yes, it is express'd several Ways, *viz.* by *y*, *ey*, *ee*, and *ea*; as in *folly*, *money*, *tree*, *flea*: But amongst these a good

good Ear will eaſily diſtinguiſh three different Sounds.

I.

Q. How many Sounds has the Vowel *i*?

A. Beſides its ſhort and long Sound in common with other Vowels, it ſometimes has that of *u* ſhort, of *ee*, and of *y* Conſonant.

Q. When has it a long Sound?

A. It is long, according to the general Rule, when ſilent *e* concludes the Syllable; as in *hide*, *ride*, *wine*, &c. Alſo before *gh*, *ght*, *gn*, *ld*, *mb*, and *nd*, when they are found in the ſame Syllable; as in *high*, *fight*, *ſign*, *child*, *climb*, *kind:* But *build*, *guild*, and *limb* are to be excepted.

Q. When is *i* to be ſounded ſhort?

A. In all Words of one Syllable ending with a ſingle Conſonant, as *bid*, *lid*, *pin*, *rib*, *wit*; and in ſome that end with two, as *fiſt*, *gilt*, *hilt*, *mill*, *mint*,

mint, &c. But *pint* is pronounced long, and perhaps ſome others.—This Vowel is alſo ſhort when two of the ſame Conſonants meet together in the Middle of a Word; as in *bitter*, *giddy*, *witty*, &c.

Q. When is it ſounded like *u* ſhort?

A. It often aſſumes that Sound when *r* immediately follows it; as in *bird*, *dirt*, *firſt*, *ſhirt*, *ſir*, which are pronounced *burd*, *durt*, &c. But in all Words beginning with *irr*, the *i* retains its proper Sound; as in *irreverent*, *irreligious*, *irreſolute*, *irritate*, &c.—There are ſome other Exceptions to this Rule, as the Word *ſirrah*, where the *i* is ſounded like *a* ſhort, *ſarrah*; and *fir-tree*, *virtue*, *irkſome*, &c. where it is pronounced like *e* ſhort, *fer-tree*, *vertue*, *erkſome*, &c.

Q. When has *i* the Sound of *ee*?

A. In ſome few Words, as *machine*, *marine*, *magazine*, and *ſhire*.

Q. When

Q. When is it ſounded like *y* Conſonant?

A. It has this ſound, or one very like it, when it comes in the Middle of a Word before *er* or *on*, or between *ſt* and a Vowel; as *collier* (coll-yer), *million*, (mill-yon), *celeſtial* (celeſt-yal), &c. And ſo it is ſounded in *Spaniard*, *billiard*, *poniard*, and Words that end in the ſame Manner.

Q. Does *i* ever loſe its Sound?

A. Yes, frequently; as in *buſineſs*, *faſhion*, *veniſon*, &c. which are pronounced *bizneſs*, *faſhon*, *venzon*, &c. And its Sound is very obſcure, if not quite loſt, in *devil*, *evil*, *goſſip*, and ſome others.

Q. Have you any thing farther to add relating to the Vowel *i*?

A. Yes; it is worth obſerving that no *Engliſh* Word ever ends in *i*; but either *e* is added to it, as *buſie*, *crucifie*, &c. or *y* is made uſe of in its room,

room, (which is now the common Way) and the Words wrote *buſy*, *crucify*, &c.

Q. How many diſtinct Sounds hath the Vowel *o?*

A. A *long* and a *ſhort* one, as all other Vowels have; beſides which, it ſometimes ſounds like *au*, *i*, *oo*, and *u* ſhort.

Q. When is *o* ſounded long?

A. When it ends a Word, as in *go*, *ſo*, &c. or when it comes before *ll*, *ld*, *lt*, *lſt*, and *ugh*, as in *roll*, *gold*, *bolt*, *bolſter*, *though*, &c. It is alſo long in many Words when it precedes *r* follow'd by a Conſonant, as in *port*, *ſword*, &c. and ſometimes before *ſt* and *w*, as in *poſt*, *hoſt*, *blow*, *crow*, &c. To theſe we may add all Words of one Syllable ending with a ſilent *e*, as *hope*, *tone*, &c. except *dove*, *love*, *gone*, and ſome few others. This Vowel is alſo long when it ends a Syllable, as

in

in *glo-ry*, *ho-ly*, &c. except where the following Conſonant is ſounded double, as in *body*, *codicile*, &c.

Q. When is it ſounded ſhort?

A. In all Monoſyllables (that is, Words of one Syllable) ending with a ſingle Conſonant, as *dog*, *hop*, *hot*, *top*, &c. Alſo when two of the ſame Conſonants meet together in the Middle of a Word, as in *hotter*, *robber*, *ſorrow*, &c.

Q. When is *o* ſounded like *au?*

A. In ſome few Words, as *broth*, *cloth*, *froſt*, &c. which we pronounce *brauth*, *clauth*, *frauſt*.

Q. When has it the Sound of *i?*

A. It ſounds like *i* ſhort in the Word *women*.

Q. When is it pronounced like *oo?*

A. In the Words *Rome*, *tomb*, *womb*, *move*, *prove*, and ſome others.

Q. When has it the Sound of ſhort *u?*

A. Before

A. Before *l*, as in *colour*, *colony*, &c. before *m*, as in *ſome*, *come*, *kingdom*, *fathom*, *random*, &c. except *common*, *commerce*, and ſeveral others. It has the ſame Sound in ſome Words before *n* and *v*, as in *ſon*, *done*, *conduit*, *love*, *glove*, *dove*; alſo when it comes between *w* and *r*, as in *world*, *worſhip*, *worth*, &c. and frequently when it precedes *th*, as in *brother*, *mother*, *nothing*. In *apron*, *inviron*, *iron*, *citron*, *ſaffron*, it ſounds like *u* before the *r*; as *apurn*, *inviurn*, *iurn*, &c.

Q. Does *o* never loſe its Sound?

A. It is often ſounded very obſcurely, if not loſt, before *n* at the End of a Word; as in *button*, *mutton*, *capon*, *cotton*.

U.

Q. How many diſtinct Sounds has the Vowel *u*?

A. Two; a *long* one, and a ſhort one.

Q. When muſt it be ſounded ſhort?

A. In all Monoſyllables ending with a Conſonant, as *dull*, *gun*, *ruſt*, &c. or when it comes before two Conſonants in the middle of a Word, as in *butter*, *curtain*, &c. or a ſingle Conſonant that is pronounced double, as in *ſtudy*.

Q. When muſt it be ſounded long?

A. In all Monoſyllables ending with ſilent *e*, as *duke*, *muſe*, *tune*; except ſome few where two Conſonants follow the *u*, as *curſe*, *judge*, &c. It is alſo generally long when it ends a Syllable, as in *cu-rious*, *du-tiful*, &c.— In Words of more than one Syllable, ending with ſilent *e*, eſpecially thoſe in *ure*, the *u* is ſometimes long and ſometimes ſhort, as the young Scholar will learn by Obſervation. Thus it is long in *mature*, *obſcure*, *ſecure*; but ſhort in *picture*, *ſcripture*, *venture*, and wherever the Streſs of the Voice is laid

on

on the foregoing Syllable.

Q. Has *u* never any other Sound than theſe?

A. Yes, it ſometimes ſounds like *e* ſhort, as in *bury*, which we pronounce *berry*; and ſometimes like *i* ſhort, as in *buſy (bizzy)*, &c.

Q. Does it never quite loſe its Sound?

A. Yes, generally when it comes after *g*, and is follow'd by another Vowel; as in *guard*, *gueſs*, *guilt*, &c. and ſometimes after *q*, as in *conquer*, *liquor*, *oblique*, &c.

CHAP. III.

Of DOUBLE VOWELS, *proper and improper.*

Q. WHAT do you call two Vowels join'd together in one Syllable?

A. They are uſually call'd *Diph-*

thongs, a Word derived from the *Greek*; but we think it much more natural in an *Engliſh* Grammar to call them *Double Vowels*, which amounts to the ſame Thing.

Q. How many are there in the *Engliſh* Tongue?

A. Six *proper*, and ten *improper* ones. Thoſe are call'd *proper*, where a mix'd Sound of both Vowels is heard in pronouncing them; and *improper*, where only one Vowel is ſounded.

Q. Which are the *proper* ones?

A. The ſix following; *ai*, *au*, *ee*, *oi*, *oo*, *ou*; of which theſe Words are Examples, *maid*, *fraud*, *ſeed*, *toil*, *fool*, *houſe*. But it is to be obſerv'd, that *ai*, *au*, *oi*, and *ou* at the End of a Word are changed into *ay*, *aw*, *oy*, and *ow*; as *day*, *ſaw*, *boy*, *cow*: Theſe laſt are alſo frequently uſed in the Middle of Words, and ſometimes at the Beginning. *You* and *thou* are the only Exceptions

ceptions to this Obſervation.

Q. And do theſe ſix always retain their *mix'd* and *proper* Sound?

A. Not always; for *ai* is ſometimes ſounded like *e* or *i* ſhort, as in *captain*, *chaplain*, *fountain*, *wainſcot*, &c. So *au* is pronounced like *a* ſhort in *aunt*; *oo* is ſounded like *u* ſhort in *blood* and *flood*, and like *o* long in *door* and *floor*. *Ou* and *ow* are changed to *o* long in *ſoul*, *ſnow*, *blow*; to *o* ſhort in *cough*, to *u* ſhort in *couple*, *trouble*, *rough*; and to *oo* in *could*, *would*, *ſhould*, &c.

Q. Which Double Vowels do you call *improper?*

A. Theſe ten; *aa*, *ea*, *eo*, *eu*, *ei*, *ie*, *oa*, *oe*, *ue* and *ui*: To which may be added the Latin *ae*.

Q. What is the Sound of *aa?*

A. It ſounds like *a* long, as in *Aaron*; and like *a* ſhort, as in *Iſaac*; but it is very ſeldom met with.

Q. How is *ea* ſounded?

A. Like *a* long, as in *ſwear*; like *a* ſhort, as in *heart*; like *e* ſhort as in *head*; and like *e* long, as in *fear*.

Q. How many Sounds has *eo*?

A. It ſounds like *e* ſhort in *jeopardy*, *leopard*, &c. like *e* long, as in *people*; and like *o* ſhort, as in *George*.

Q. How is *eu* pronounced?

A. *Eu* or *ew* has the Sound of *u* long, as in *eunuch*, *feud*, *pew*, &c.

Q. How many Sounds has *ei*?

A. *Ei* or *ey* ſounds like *ai*, or *a* long, in *eight*, *feign*, *weight*, *obey*, *they*, &c. and like *e* long in *deceit*, *perceive*, *money*, &c.

Q. How many Sounds has *ie*?

A. That of *e* ſhort in *friend*, and of *e* long in *field*, *fiend*, &c. It is ſometimes uſed for *y* at the End of a Word.

Q. How is *oa* pronounced?

A. Generally like *o* long, as in *oak*, *toad*, *goat*; ſometimes like *au*, as in

in *broad*, *groat*, &c. In *goal* or *gaol*, a Priſon, it ſounds like *ai*, and is better written *jail*.

Q. How many Sounds has *oe*?

A. It ſounds like *e* in *œconomy*, *Phœbe*, and all Words derived from other Languages: But it has the ſound of *o* in the *Engliſh* Words *doe*, *foe*, *ſloe*, *toe*, *woe*; and of *oo* in *ſhoe*.

Q. How is *ue* pronounced?

A. Frequently like *u* long, as in *blue*, *due*, *true*, *purſue*, &c. but when it follows *g*, it ſerves only to harden that Letter, and lengthen the foregoing Vowel, as in *dialogue*, *plague*, *rogue*, &c. In ſome few Words, as *gueſs* and *gueſt*, it is ſounded like ſhort *e*.

Q. How many Sounds has *ui*?

A. Three; namely, that of *i* long in *guide*, (and ſo *uy* in *buy*) that of *i* ſhort in *build*, and that of *u* long in *fruit*. In *anguiſh*, *languiſh*, &c. both

Vowels ſeem to be pronounced.

Q. What have you to obſerve concerning *ae*?

A. This double Vowel belongs to the *Latins*, and we ſtill retain it in ſome of their Proper Names, as *Cæſar*, &c. but in moſt of our Words deriv'd from that Language, we expreſs it by ſingle *e*, both in Writing and Pronunciation. The ſame may be ſaid of *oe* in all Words of foreign Extraction.

Q. Do no more than two Vowels ever meet together in one Syllable?

A. Yes, ſometimes three; as *uai*, in *acquaint*; *uee* in *queen*; *uoi* in *quoit*; *eau* in *beau* (ſounded *bo*), and in *beauty* (pronounced *buty*); *eou*, in *righteous*; *ieu* in *lieu*, and *iew* in *view*, both ſounded like *u* long. We have even ſome entire Words made up of three Vowels, without one Conſonant; as *awe*, *ewe*, *eye*, *owe*.

Q.

Q. Have you any thing farther to add upon this Head?

A. I would remark upon the Whole, that theſe Rules muſt not be thought to comprehend all the mix'd Sounds of the Vowels in the *Engliſh* Tongue, which are ſo different in different Words, that a great deal muſt be left to be learnt by Practice and Obſervation.

CHAP. IV.

Of the CONSONANTS.

Q. WHAT is a CONSONANT?

A. A Letter which cannot be diſtinctly pronounced without a Vowel, either before or after it.—This will appear to any one who endeavours to utter only the Name of a Conſonant; for ſuppoſe it to be *n*, he cannot mention it by itſelf, but putting *e* be-

e before it he calls it *en*; if it be *t*, he finds the ſame Difficulty, but adding *e* to it he pronounces it *te*.

Q. How many Conſonants have we in the *Engliſh* Tongue?

A. Nineteen; namely, *b*, *c*, *d*, *f*, *g*, *h*, *j*, *k*, *l*, *m*, *n*, *p*, *q*, *r*, *ſ*, *t*, *v*, *x*, *z*; to which muſt be added *w*, and *y*, which are ſometimes Conſonants, and ſometimes Vowels.

Q. Are the Conſonants reckon'd all of one Kind?

A. No; they are uſually divided into *Half-Vowels* or *Liquids*, as *l*, *m*, *n*, *r*, which have a kind of imperfect Sound of themſelves; and *Mutes*, as *b*, *d*, and the reſt, which are quite ſilent, without the Help of a Vowel.—But Grammarians are not agreed in their Diviſion of the Conſonants, nor is it worth the young Scholar's while to puzzle himſelf much about it.

Q. Have the Conſonants any great Variety

Variety or Difficulty in their Sounds?

A. Many of them have not; but I ſhall ſay ſomething of each as they ſtand in Order.

B.

Q. What have you to ſay concerning *b*?

A. This Letter never changes its Sound, but loſes it entirely before *t*, and after *m* in the ſame Syllable; as in *debt*, *debtor*, *lamb*, *dumb*, *thumb*. It alſo loſes its Sound at the Beginning of the Word *bdellium*.

C.

Q. How many Sounds has the Letter *c*?

A. Its proper Sound is a *hard* one like *k*, but it has alſo a *ſoft* one like *s*.

Q. When is it ſounded hard?

A. Before *a*, *o*, *u*, *l*, and *r*; as in *cat*, *corn*, *cup*, *cloth*, *crane*.

Q. When has it a ſoft Sound?

A. Before

A. Before *e*, *i*, and *y*; as in *cellar*, *city*, *cyder:* Alſo before an *Apoſtrophe* (’), which is ſometimes uſed to denote the Abſence of an *e*, as in *plac’d* for *placed*. *Ci* in the Middle of a Word, when another Vowel follows, ſometimes ſounds like *ſh*, as in *muſician*, *ſocial*, &c.

Q. Is there no Exception to this Rule?

A. Yes; in ſome foreign Words *c* retains its hard Sound, though *e* follows it; as in *Aceldama*, *Cenchrea*, &c.

Q. When does *c* loſe its Sound?

A. When it comes before *k*, as in *back*, *ſack*; and generally between *ſ* and the Vowel *e* or *i*, as in *ſcene*, *ſcent*, *ſcience*, *ſciſſars*; but it keeps its hard Sound in *ſceptic*, *ſceleton*, &c. It is alſo ſilent in *verdict*, *victuals*, *indict*, and *muſcle*.

D.

Q. What is to be obſerv'd concerning *d?*

A. Very little; except that it ſounds obſcurely before *g*, as in *judge*, and after *n* at the End of a Word, as in *huſband*, *hatband*, &c. It ſeems to be quite loſt in *ribband*.

F.

Q. What Sound has the Letter *f?*

A. An attentive Ear will diſcern two Sounds; moſt commonly that of *ph* in *Philip*, but ſometimes another more inclining to that of *v*, as we frequently pronounce the Particle *of*.

G.

Q. How many Sounds has the Letter *g*.

A. Two; a *hard* one, and a *ſoft* one.

Q. When

Q. When is it ſounded hard?

A. Before *a*, *o*, *u*, *l*, and *r*; as in *garden*, *gold*, *gun*, *glove*, *grove*: And always at the End of a Word, as *bag*, *dog*, *hug*, &c.

Q. When has it a ſoft Sound?

A. Uſually before *e*, *i*, *y*, as in *gentle*, *ginger*, *clergy*: But it retains its hard Sound before theſe Vowels in moſt Proper Names and foreign Words, as in *Gethſemane*, *Gilboa*, *Gilbert*, except *George*, *Geoffry*, *Egypt*. The following Words, *anger*, *finger*, *geeſe*, *gelding*, *give*, *gift*, *girdle*, *gizzard*, and many others, wherein *g* is pronounced hard before *e* and *i*, are alſo Exceptions from this Rule.

Q. When does *g* loſe its Sound?

A. When it immediately comes before *n* or *m* in the ſame Syllable; as in *gnaw*, *ſign*, *phlegm*, which are pronounced *naw*, *ſine*, *phlem*.

Q. When

Q. When two *gg*'s come together, how are they pronounced?

A. Both hard, whatſoever Vowel follows them, as in *ſwagger*, *bragging*, &c. Except *exaggerate*, *exaggeration*.

H.

Q. What have you to ſay concerning this Letter?

A. Some Grammarians make it a mere *Breathing*, and will not allow it to be a real Letter; but there is moſt Reaſon to follow thoſe who place it among the Conſonants.

Q. When is *h* prouounced?

A. Generally at the Beginning of a Word, but not always; for it is not ſounded in *heir*, *hour*, *honour*, *honeſty*, and ſeveral others, which will be beſt learnt by Practice and Obſervation.—It always loſes its Sound at the End of a Word after a Vowel, as in *Jehovah*, *Meſſiah*, &c. and when it follows *r*,

as

as in *rheum*, *rhetorick*, &c.

Q. Does not *h* often follow and mix itſelf with other Conſonants?

A. Yes; beſides *rh*, (of which we need ſay nothing farther) we often meet with *ch*, *gh*, *ph*, *ſh*, *th*, and *wh*; wherein we find Variety of Sounds.

Q. What is the Sound of *ch*?

A. Its proper *Engliſh* Sound is like *tſh*, as in *chalk*, *chair*, *church*, which are pronounced *tſhalk*, *tſhair*, *tſhurtſh*: But in moſt foreign Words it is ſounded hard like *k*; as in *chaos*, *character*, *chymiſt*, *Archimedes*, &c. Except *Cherubim*, *Rachel*, *Tychicus*, where it is ſoft; and *drachm*, *ſchiſm*, &c. where it is not pronounced at all. In Words that are made *Engliſh*, beginning with *arch*, if a Conſonant follow, the *ch* has its *Engliſh* Sound; as in *archbiſhop*, *archduke*, &c. but if it be follow'd by a Vowel, the Pronunciation is not ſo well determin'd; as in *archangel*, *architect*,

architect, &c. which ſome People pronounce ſoft, though Cuſtom at preſent ſeems to be in favour of the hard Sound, that is, *arkitect*, *arkangel*, &c.

Q. Has *ch* no other Sound than thoſe you have mention'd?

A. Yes; in Words derived from the *French* it is ſounded like *ſh*, as in *chaiſe*, *chavalier*, *machine*, &c.

Q. How is *gh* ſounded?

A. At the Beginning of a Word it ſounds like hard *g*, as in *ghoſt*; at the End of ſome Words it ſounds like *ff*, as in *cough*, *trough*, *tough*, *rough*, *enough*, *hough*, *laugh*; at the End of others it is quite loſt, as in *high*, *nigh*, *thigh*, *through*, *though*; and it is often ſilent in the Middle of a Word, only lengthening the foregoing Vowel, as in *light*, *bright*, *night*, *fight*, *taught*, *thought*, &c.

Q. How is *ph* pronounced?

A. Juſt like *f*, whether it begin

or end a Syllable. Except *Phthiſic (tizzic)*, where the Sound of it is entirely loſt.

Q. What is to be obſerv'd of *ſh?*

A. Its Sound is the ſame as the *Engliſh ch*, not pronouncing the *t* before it: Or it ſounds like *ch* in *chaiſe*, and other *French* Words, as has been obſerv'd already.

Q. What Sounds has *th?*

A. It has two Sounds; one ſoft, ſomething like the Letter *d*, as in *thou, thee, this, that, thoſe*, &c. and the other ſtrong, approaching nearer to the Letter *t*, as in *thin, thick, think, thrive, throw*, &c.

Q. Does *h* never loſe its Sound after the *t?*

A. Yes, it is quite loſt in theſe proper Names, *Eſther, Anthony, Thomas*, and *Dorothy*.

Q. How is *wh* pronounced?

A. Though the *w* is wrote before

fore the *h*, the *h* is pronounced before the *w*, as will appear by attending to the Sound; for *when*, *where*, *white*, are much like *hooen*, *hooere*, *hooite*, ſwiftly pronounced. It is obſervable that the *wh* never occurs but in Words that are purely *Engliſh*.

J.

Q. How many Sounds has *j*?

A. Only one, which it always retains; namely, the ſoft Sound of *g* in *gidger*. It always begins a Word or a Syllable, and is follow'd by a Vowel, as in *jaw*, *jeſt*, *jilt*, *joy*, *injure*.

K.

Q. Has *k* any Variety in its Sound?

A. None at all, except that it ſounds ſomething like *h* (if it be not wholly loſt) when it comes before *n*

at the Beginning of a Word, as in *knave*, *kneel*, *knife*, &c.

Q. Is there any thing more worth obſerving with reſpect to this Letter?

A. You may take Notice, that it frequently occurs after *c* at the End of a Word, as in *lock*, *mock*, *ſtock*, &c. where one of the Letters ſeems to be ſuperfluous, for either the *c* or the *k* might be omitted, and the Sound would remain the ſame; but in the Middle of a Word they have both their Uſe. And hence it is, that though *k* is ſtill retain'd at the End of Words of *Engliſh* Extraction, it is now grown cuſtomary with People of the beſt Judgment, to omit this Conſonant, both in Writing and Printing, at the End of Words derived from other Languages; as in *logic*, *muſic*, *phyſic*, *politic*, *prolific*, &c.

L.

Q. Does the Letter *l* vary in its Sound? A. No,

A. No, but it is often loſt, or ſounded very obſcurely; as in the Words *calf*, *chalk*, *pſalm*, *ſalmon*, *vault*, *falcon*, *Lincoln*, &c.

M.

Q. Does *m* ever loſe its Sound?

A. It does in the old Words *accompt* and *accomptant*, though they are now generally written *account* and *accountant*, according to the Pronunciation.

N.

Q. When is the Letter *n* ſilent?

A. It is never pronounced at the End of a Word after *m*, as in *damn*, *condemn*, *hymn*, *ſolemn*, *autumn*, &c. nor in *brick-kiln*, *lime-kiln*, &c.

P.

Q. What is to be obſerv'd concerning the Letter *p*.

A. In regard to Sound, it is near

akin to the Letter *b*; but it is very obſcure, if not quite loſt, when it comes before *s* at the Beginning of a Word, or between *m* and *t*; as in *pſalm*, *pſalter*, *tempt*, *redemption*, &c. alſo in *receipt*.

Q.

Q. What have you to obſerve in regard to the Letter *q*?

A. It has this peculiar to it, that an *u* always follows it; and ſome reckon it an uſeleſs Letter, becauſe *c* or *k* might very well ſupply its Place.

Q. Has it more Sounds than one?

A. Yes, a *ſoft* one at the Beginning of a Word or Syllable, as in *quick*, *quill*, *inquire*, &c. and a *hard* one, like *k*, in *que* at the End of a Word, as in *riſque*, *antique*, *oblique*. It is alſo hard in *liquor*, *conquer*, and ſome others, though at the Beginning of a Syllable.

R.

R.

Q. What have you to ſay of *r*?

A. Very little, as it has no Variety of Sound, and is commonly pronounced, except in the firſt Syllable of *Marlborough*. Some People ſound it obſcurely, or quite omit it, in the Words *marſh*, *harſh*, and a few others.

S.

Q. What Sounds has the Letter *s*?

A. Two; a ſharp or hiſſing Sound, which is its natural one; and a more obſcure and ſofter Sound, like *z*.

Q. When has it the hiſſing Sound?

A. In theſe four Monoſyllables, *this*, *thus*, *us*, *yes*. It is alſo pronounced in the ſame manner when *ſs* occurs, and after *ou*; as in *bliſs*, *kiſs*, *bleſſing*, *gracious*, *glorious*, *righteouſneſs*, &c. And always at the Beginning of a Word.

Q. When is it ſounded like *z*?

A. In the Words *as*, *has*, *was*, *is*, *his*, and generally at the End of all Words but ſuch as are excepted in the foregoing Rule; as *hands*, *pans*, *pears*, *loves*, *ſees*, &c. It has frequently the ſame Sound in the Middle of a Word when it comes between two Vowels, as in *eaſe*, *cheeſe*, *roſe*, *priſon*, *reaſon*, *wiſely*, &c. and yet in the ſame Poſition it retains its natural Sound in *ceaſe*, *geeſe*, *doſe*, &c. So that after all that can be ſaid with reſpect to the Pronunciation of this and other Letters, the young Scholar will have much to learn from his own Obſervations and the Inſtructions of a careful Maſter.

Q. Does not *ſi* ſometimes ſound like *ſh*?

A. Yes, in Words ending in *ſion*; as in *paſſion*, *perſuaſion*, &c.

Q. Does not *s* ſometimes loſe its Sound?

A. Yes,

A. Yes, in the Words *iſle*, *iſland*, *demeſne*, *viſcount*, and ſome others.

T.

Q. How many Sounds has the Letter *t*?

A. Two; its own natural one, and ſometimes that of the hiſſing *o* or *ſh*.

Q. When does it keep its natural Sound?

A. Always at the Beginning or End of a Word; and generally in other Places, except when it comes before *i* followed by another Vowel, in which Caſe it ſounds like *s* or *ſh*; as in *nation*, *mention*, *ſatiate*, *ſatiety*, &c.

Q. Is there no Exception to this Rule?

A. Yes; when *s* or *x* immediately precedes the *t*, it retains its natural Sound, as in *celeſtial*, *queſtion*, *commixtion*, &c. and ſo it does in Plurals when the Singular ends in *y*, as in *cities*

ties from *city*, *duties* from *duty*, &c. We muſt alſo except ſome derivative Words, as *empties*, *emptieſt*, *emptied*, from *empty*; *mightier*, *mightieſt*, from *mighty*; *twentieth*, from *twenty*, &c. —It may likewiſe be added, that in *Greek* and *Hebrew* Proper Names the *ti* keeps its own natural Sound, as in *Antiochus*, *Phaltiel*, &c. but in *Latin* Words, as *Gratian*, *Antium*, it is ſounded like *ſh*, according to the *Engliſh* Pronunciation.

Q. Does *t* change its Sound in any other Inſtances?

A. Yes; *ſt* is pronounced like *ſs* in *caſtle*, *thiſtle*, *neſtle*, *whiſtle*, and ſuch-like Words.

V.

Q. What is obſervable with reſpect to the Letter *v*?

A. That it always goes before a Vowel, and never ends a Word without ſilent *e* after it: Nor does it follow

low any Conſonant in the ſame Syllable except *l* and *r*, as *calves*, *carve*, &c. In regard to its Sound, it bears a near Affinity to *f*, there being the ſame Difference between them as between *p* and *b*.

W.

Q. What have you to obſerve concerning *w*?

A. Its Sound as a Conſonant, at the Beginning of a Word or Syllable, is nearly that of *oo* ſwiftly pronounced, as has been intimated before in ſpeaking of *wh*; for *want*, ſounds like *ooant*, *winter* like *oointer*, &c.—when it comes after *a*, *e*, *o*, it is a Vowel, and ſounds like *u*; as in *paw*, *few*, *bow*.

Q. Does *w* ever loſe its Sound?

A. Yes, when *r* immediately follows it, as in *wrath*, *wretch*, *write*, &c. and after *s* in *ſword*, *ſwoon*, *anſwer*.

Q.

X.

Q. Has *x* any Variety in its Sound?

A. No, being always pronounced like *cs* or *ks*, whence it is call'd a double Conſonant. Thus *Alexander* is ſounded as if it were wrote *Alecſander* or *Alekſander*.

Q. Does it often begin Words?

A. It begins none except Proper Names, as *Xenophon*, *Xerxes*, &c.

Q. How many Ways is this Sound expreſs'd in *Engliſh* as well as by *x*?

A. By *cks*, as in *bricks*; by *ks*, as in *books*; by *cc* in the Middle of a Word when *e* or *i* follows, as in *accept*, *accident*; and by *ct* before *ion*, as in *action*, *prediction*.

Y.

Q. What is obſervable in the Letter *y*?

A. That it is both a Vowel and a Con-

Conſonant; the former when it *ends* a Word or Syllable, the latter when it *begins* one: Thus in the Word *yeſterday*, the firſt *y* is a Conſonant and the laſt a Vowel.

Q. How many Sounds has it?

A. When a Conſonant, it ſounds ſomething like *ee* rapidly pronounced; as in *yard* (eeard), *yoke* (eeoke), *&c.* As a Vowel, at the End of Monoſyllables and ſome other Words it has the Sound of *i* long, as in *cry*, *dry*, *fly*, *apply*, *deny*; and ſo it would have if *ing* were added to any of theſe, as *crying*, *drying*, *denying*: But at the End of Words it generally ſounds more obſcurely, like *e*; as in *body*, *mercy*, *holy*, *liberty*, *glorioufly*, *thankfully*, &c. Wherever the double Vowels *ay*, *ey*, *oy* occur, they are ſounded like *ai*, *ei*, *oi*.

Q. Is *y* often met with in the Middle of Words?

A. No,

A. No, except in Words of *Greek* Origin, as *hymn*, *rhyme*, *ſyllable*, *ſyſtem*, &c. and in ſome *Engliſh* ones where the Sound of *i* comes double, though in two diſtinct Syllables; as in *dying*, *frying*, &c.

Z.

Q. What is to be obſerv'd of the Letter *z*?

A. That it is reckon'd a double Conſonant, as containing the Sound of *ds*; but, howſoever it may have been formerly pronounced, we ſcarce perceive the *d* in it at preſent, being ſounded *ſoft*, like *s* in *cheeſe*, *roſe*, &c. —As to its Poſition, it may go before or after the Vowels, as in *zeal*, *zone*, *blaze*, *amaze*, &c. but can never immediately precede or follow another Conſonant in the ſame Syllable.

PART

PART. II.

Of SYLLABLES.

CHAP. I.

Their Definition, Number of Letters they may contain, &c.

Q. WHAT is a SYLLABLE?

A. *A compleat Sound, utter'd in one Breath,* which ſometimes conſiſts of a Vowel, as *a* in *a-lone*, *au* in *au-thor*, &c. and ſometimes of a Vowel or double Vowel join'd to one or more Conſonants; as *at*, *art*, *our*, *ours*, &c.—Without a Vowel no Syllable can be form'd; becauſe *bnd*, *rmp*, or any other Conſonants cannot be pronounced.

A *Syllable*'s a perfect Sound,
Wherein at leaſt *one Vowel*'s found;

Whoſe

Whoſe breathing Aid an *Utt'rance* grants
To *one* or *ſev'ral Conſonants.*

Q. How many Letters may there be in a Syllable?

A. The longeſt has no more than eight, as *ſtrength.*

Q. How many Syllables may there be in a Word?

A. As there are but eight Letters at moſt in one Syllable, ſo there are but eight Syllables in a Word, as *in-com-pre-hen-ſi-bi-li-ty*; and few *Engliſh* Words have ſo many.

CHAP. II.

Of dividing Syllables in SPELLING.

Q. WHAT is SPELLING?

A. The Art of compoſing Words out of Letters and Syllables.

Q. How

Q. How are the Letters to be divided in ſpelling Words of ſeveral Syllables?

A. All the Letters that make up the firſt Syllable muſt be put together, and pronounced; then the Letters that make up the ſecond Syllable muſt alſo be join'd together, and, when pronounced, be added to the firſt: And ſo proceed till the Word be finiſh'd. Take for Example the Word *humanity*.

h, *u*, ——— hu
m, *a*, — ma — hu-ma
n, *i*, — ni — hu-ma-ni
t, *y*, — ty — hu-ma-ni-ty.

Q. But how ſhall I know how many Syllables there are in a Word?

A. By the ſeveral diſtinct Sounds that are in it, or the Pauſes that may be made in pronouncing it. For inſtance: In the Word *man* I find but one Sound, and therefore I know it

is but one Syllable; but in *manner* I perceive two diſtinct Sounds, each of which I utter ſeparately, *man-ner*; and therefore I am ſure the Word conſiſts of two Syllables. Again: In the Word *mannerly* I plainly diſcern three different Sounds, and therefore know it contains three Syllables, and accordingly divide it *man-ner-ly*.

Q. What is the general Rule for true Spelling?

A. To put as many Letters to one Syllable, as make one diſtinct Sound in the Pronunciation of a Word.

Q. What particular Rules have you for ſpelling or dividing Words?

A. There are many; but the four following (with the Exceptions from them) will be ſufficient in moſt Caſes.

Q. What is the firſt Rule?

A. When a Conſonant is placed between two Vowels, in dividing the Syllables it muſt be join'd with the latter;

latter; as *pa-per*, *na-ked*, *ri-ver*, &c. Except *x*, which is always join'd to the former; as *ex-alt*, *ex-ample*, *ox-on*. —*N. B.* That *ch*, *ph*, *th*, and *ſh*, are to be counted ſingle Conſonants, and belong to this Rule, as in *fa-ther*, *cy-pher*; except when they are ſounded apart, as in *pot-hook*, *up-hold*, &c.

Q. Are there not ſome Words wherein a ſingle Conſonant between two Vowels is pronounced with the former, and muſt it not accordingly be join'd to it in ſpelling?

A. In many Words the Sound of the Conſonant is really double, and belongs properly to both Syllables; as in *image*, *body*, *puniſh*; and yet Cuſtom has join'd the Conſonant to the latter in Spelling; as *i-mage*, *bo-dy*, *pu-niſh*.

Q. What is the ſecond Rule?

A. When two Conſonants of the ſame Kind come together in the Middle of a Word, they muſt be divided;

as in *bor-row*, *com-mon*, *let-ter*, *fol-ly*, &c.

Q. What is the third Rule?

A. When ſeveral Conſonants come together in the Middle of a Word, they muſt be placed in the Syllables according to the diſtinct Sounds; as in the Words *re-ſtore*, *ta-ble*, *be-ſpeak*, where the middle Conſonants all belong to the laſt Syllable: But the very ſame Conſonants in *maſ ter*, *pub-liſh*, *whiſ-per*, are beſt divided, one to the firſt Syllable, and the other to the latter, becauſe they are ſo pronounced.

Q. What is the fourth Rule?

A. When two Vowels come together in the Middle of a Word, and both of them are pronounced in diſtinct Sounds, they muſt be placed in different Syllables; as in *cre-ate*, *ru-in*, *re-enter*, &c.——But the very ſame Vowels in the Words *ceaſe*, *guilt*, *bleed*,

bleed, being utter'd in one Sound make but one Syllable, and therefore muſt not be divided.

Q. What Sort of Words are excepted from theſe Rules?

A. None from the laſt; but Compound and Derivative Words are excepted from the other three.

Q. What is a *Compound* Word?

A. It is either made up of two diſtinct Words, as *houſe-wife*, *free-hold*, *with-out*, *ſap-leſs*, *thank-ful*, &c. or of one Word, and a Syllable preceding it call'd a *Preposition*, ſuch as *ad*, *en*, *in*, *un*, *ſub*, *per*, *de*, *dis*, *pre*, *tranſ*, *re*, &c. whence are form'd ſuch Words as theſe; *ad-orn*, *en-able*, *in-ure*, *un-equal*, *ſub-ordinate*, &c.

Q. What is a *Derivative* Word?

A. That which is form'd of another Word, by adding to it a Syllable call'd a *Termination*; ſuch as *ed* in *want-ed*, *en* in *ſilk-en*, *eſs* in *count-eſs*,

eſt in *read-eſt*, *eth* in *break-eth*, *er* in *hear-er*, *ing* in *will-ing*, *iſh* in *fool-iſh*, *iſt* in *art-iſt*, *ous* in *danger-ous*, *ly* in *friend-ly*, &c. In theſe, and all others of the like Kind, the Single and Primitive Words muſt retain their own proper Letters and Syllables, and the little Prepoſitions and Terminations be ſpelt diſtinct by themſelves; not *e-nable*, *i-nure*, *wan-ted*, *ſil-ken*, *counteſs*, *rea-deſt*, &c.

Q. Which Words amongſt theſe are Exceptions from the Rules above?

A. The Word *en-able* is an Exception from the firſt, according to which it muſt have been divided *e-nable*; ſo according to the ſecond Rule, *will-ing* ſhould have been wrote *wil-ling*; and, according to the third Rule, *count-eſs* and *art-iſt* might as well have been ſpelt *coun-teſs* and *artiſt*, for ſuch a Diviſion agrees well enough with the Pronunciation.

Q. Are

Q. Are not ſome *Derivative* Words to be ſpelt according to the common Rules?

A. Yes, ſuch as are derived from Words ending in a ſingle Conſonant, which double it before the Termination; as *ſad-der*, not *ſadd-er*, from *ſad*; *commit-ting*, not *committ-ing*, from *commit*.—To theſe may be added Derivatives from Words in *e*, which loſe it before the Termination; as *wri-teth*, *wri-ter*, *wri-ting*, from *write*; which Spelling, though not ſtrictly true, is generally follow'd, and indeed is much more agreeable to the Pronunciation than *writ-eth*, *writ-er*, &c.

Q. Have you any thing farther to ſay upon this Subject?

A. Let me obſerve, with regard to *Compound* Words, that as ſeveral of them are derived from the *Latin*, *Greek*, &c. it is not an eaſy Matter, without ſome Knowledge of thoſe

Languages, to diſtinguiſh their Primitives, and to divide their Syllables properly. The *Engliſh* Scholar, therefore, cannot be juſtly blamed, if he ſpell ſuch Words according to the common Rules, and write (for Inſtance) *a-dorn* inſtead of *ad-orn*; which Miſtake he naturally falls into for want of knowing that it is derived from a *Latin* Word compounded of *ad* and *orno*.

PART. III.

Of WORDS.

CHAP. I.

Their Definition, Uſe, and *Sorts.*

2. WHAT are WORDS?

A. *Diſtinct articulate Sounds, whereby we expreſs our Ideas or Notions*

tions of Things, and convey our Thoughts to one another: And these Sounds are represented in Writing by certain Marks or Characters, of which we have already spoken.

From low Foundations, wisely laid,
The Fabrick rears its lofty Head:
From A, B, C thus well instructed
We are by gentle Steps conducted,
Until by various Sounds combin'd
In WORDS we speak our hidden Mind;
Tell to each other what we know,
And into *social Beings* grow.

Q. What does each Word consist of?

A. Of one or more Syllables.

Q. What are our Words employ'd about in Discourse?

A. Whatever is the Object of our Senses, Reflection, or Understanding, may be the Subject of our Discourse; and

and this may be either a Thing or Substance, or the Manner or Quality of a Thing; or the Action of a Thing, or the Manner or Quality of that Action.

Q. Have we Words in our Language suited to all these Things?

A. Yes, and these are of four Sorts, which are sufficient to express all our Thoughts: And therefore, instead of *eight* (the usual Division) we shall make but *four Parts of Speech*, or *four Heads*, to which every Word in all Languages may be reduced.

Q. What do you call them?

A. *Names*, *Qualities*, *Affirmations*, and *Particles*.

Chap. II.

Of Names.

Q. WHAT do you mean by Names?

A. *Names*, or *Nouns Substantives*, (as

(as they have been uſually call'd) are Words that expreſs *Things* themſelves, that convey a certain Idea to the Mind, and need not the Help of any other Word to make us underſtand them: Such as *an apple*, *a pear*, *a man*, *a horſe*, *ſickneſs*, *health*, *happineſs*, *miſery*, &c.

Q. Is there no other Way by which Names are diſtinguiſh'd?

A. Yes; as *Names* expreſs *Things* themſelves, you cannot put the Word *Thing* after them without Nonſenſe: Thus you cannot ſay *apple thing*, *man thing*, *happineſs thing*, and the like. Hereby they are diſtinguiſh'd from *Qualities*, after which the Word *Thing* makes good Senſe; as *great thing*, *white thing*, *happy thing*, &c.

Q. How many Sorts of Names are there?

A. Three; *Common*, *Proper*, and *Perſonal*.

Q. What

Q. What are *Common* Names?

A. Such as agree to or expreſs a whole Kind; as *man* is a Name common to all Men, *city* to all Cities, and *river* to all Rivers.

Q. What are proper Names?

A. Such as diſtinguiſh Particulars from others of the ſame Kind; as *Peter* is the Name of ſome particular Man, *London* of a certain City, and *Thames* of a certain River.

Q. What are *Perſonal* Names?

A. Thoſe which are uſed inſtead of other Names, to avoid the Repetition of the ſame Word: As *I*, inſtead of my own Name; *thou* or *you*, inſtead of your Name; *he* and *ſhe*, for his and her Name; and *it*, when we ſpeak of a Thing that has no Diſtinction of Sex.

Q. How many Perſons are there?

A. Three; for whatever is ſpoken in Diſcourſe is either *of ourſelves*, *to another*, or *of a third*. Q. How

Q. How do you diſtinguiſh the Perſons?

A. In ſpeaking of myſelf I uſe the Word *I*, which is call'd the firſt Perſon ſingular; if more than one ſpeak of themſelves, they uſe *we*, which is the firſt Perſon plural.—Speaking to another we uſe *thou* or *you*, which is call'd the ſecond Perſon ſingular; to more than one we uſe *ye* or *you*, which is the ſecond Perſon plural.—If we ſpeak of a Perſon abſent, we ſay *he*, or *ſhe*, and *it* of a Thing that has no Sex; all which are the third Perſon ſingular. When we are ſpeaking of more Perſons or Things than one, we uſe the Word *they*, which is call'd the third Perſon plural.

Q. Since *you* belongs really to the plural Number, how comes it to be uſed in ſpeaking to a ſingle Perſon?

A. It is an Impropriety, which Cuſtom has eſtabliſh'd; *thou* being ſeldom

dom uſed but in our Addreſſes to GOD, or by way of Familiarity, Contempt, Anger, or Diſdain.

Q. What Sort of Names are *who* and *what?*

A. They are call'd *perſonal Interrogatives*, being commonly uſed in aſking Queſtions.

Q. Is there any Difference in the Uſe of them?

A. Yes; *who* is only uſed in ſpeaking of Perſons, as *Who is that Boy? What* is uſed in ſpeaking either of Perſons or Things; as *What Man came in juſt now? What Top have you loſt? What Place do you chuſe?*

Q. Does *who* always imply a Queſtion aſk'd?

A. No; it is frequently a *Relative*, having a Relation to ſome foregoing Word; as, *The Boy whom I love, The Men who built the Houſe.* Here *whom* has an evident Relation to *Boy*, and *who* to *Men.*

Q. Where-

Q. Wherein do *perſonal* Names differ from other Names?

A. In being expreſs'd one way before an Affirmation (or Verb) and another after it: As, *I love my Father, my Father loves me; We love*, John, John *loves us*. Here the perſonal Name *I*, before the Affirmation *love*, is changed into *me* after it, and ſo likewiſe *we* into *us*; whereas *Father* and *John*, which are not perſonal Names, are the ſame both before and after the Affirmation.—When theſe perſonal Names precede the Affirmation, it may be call'd their *leading State*; and when they come after it, we may call it their *following State*.

Q. How ſhall I learn theſe different States or Variations of the perſonal Names?

A. Take them in one View as follows:

Leading

		Leading State.	Following State.
1 Perſ.	Sing.	*I*	*Me.*
	Plur.	*We*	*Us.*
2 Perſ.	Sing.	*Thou*	*Thee.*
	Plur.	*Ye*	*You.*
3 Perſ.	Sing.	*He*	*Him.*
		She	*Her.*
	Plur.	*They*	*Them.*
Interrog.		*Who*	*Whom.*

Q. Do *what* and *it* never vary their Ending?

A. No, they are invariable.

Q. Are none but perſonal Names ſubject to Variation?

A. Yes; other Names have different Numbers, but not in the ſame Number.

Q. What is meant by *Number?*

A. The Diſtinction of *one* from *more.*

Q. How many Numbers are there?

A. Two; the *Singular*, which we make uſe of when we ſpeak only of

one

one Perſon or Thing, as a *man*, a *boy*, a *pen*, a *nut*, an *oyſter*; and the *Plural*, which we uſe in ſpeaking of *more* Things or Perſons *than one*, as *men*, *boys*, *pens*, *nuts*, *oyſters*.

Q. How is the Plural Number form'd?

A. By adding *s* to the Singular; as *hand*, *hands*; *apple*, *apples*; *top*, *tops*; *whip*, *whips*. And it is obſervable, that in Words ending in *ce*, *ge*, *ſe*, and *ze*, the Addition of the *s* makes alſo another Syllable; as in *face*, *faces*; *page*, *pages*; *nurſe*, *nurſes*; *ſize*, *ſizes*; for otherwiſe the *s* could not be pronounced.

Q. Are all Plurals made by adding *s* only?

A. No; for when the Singular ends in *ch*, *ſh*, *ſs*, or *x*, then *es* muſt be added; as *church*, *churches*; *diſh*, *diſhes*; *aſs*, *aſſes*; *fox*, *foxes*.

Q. Have you no other Exceptions to the general Rule?

A. Yes; many Names ending in *f* or *fe* make their Plurals by changing *f* or *fe* into *ves*; as *calf*, *calves*; *leaf*, *leaves*; *knife*, *knives*; *wife*, *wives*, &c. But *hoof*, *roof*, *proof*, *dwarf*, *ſcarf*, *wharf*, *handkerchief*, *miſchief*, *relief*, *grief*, *ſtrife*, *reproof*, are made plural by adding *s* only; and ſo are Words ending in *ff*, except *ſtaff*, which makes *ſtaves*.

Q. Do all plural Names end in *s* or *es*?

A. No; *man* makes *men*; *woman*, *women*; *child*, *children*; *brother*, *brethren*, as well as *brothers*; *ox*, *oxen*, &c. *Louſe* alſo makes *lice*; *mouſe*, *mice*; *penny*, *pence*; *gooſe*, *geeſe*; *foot*, *feet*; *tooth*, *teeth*; and from *ſow* comes *ſwine*, which comprehends both Male and Female, and is uſed in the Singular as well as the Plural. To theſe

Irregulars

Irregulars may be added *cow*, which makes *cows* or *kine*.

Q. Have all Names *two* Numbers?

A. No; ſome want the Singular, others the Plural.

Q. What Names have no Singular Number?

A. Such as *bellows*, *tongs*, *ſciſſars*, *ſnuffers*, *breeches*, *lungs*, *bowels*, *thanks*, *wages*, &c.

Q. Which of them want the Plural?

A. Proper Names in general, except ſome few which have no Singular, as *Alps*, a famous Chain of Mountains dividing *Italy* from *France* and *Germany*. We ſometimes ſay, indeed, the *Alexanders*, the *Marlboroughs*, the *Boyles*, the *Newtons*, &c. but this is a figurative Way of ſpeaking, including under thoſe proper Names all ſuch as reſembled them in their Valour, Learning, or other Qualifications.—

Under this Head muſt likewiſe be placed the Names of Virtues and Vices; as *juſtice, charity, pride, envy:* Of Metals; as *gold, ſilver,* &c. Of Herbs; as *ſage, mint, fennel, roſemary, ſpinage, parſley:* Of ſeveral Sorts of Corn; as *wheat, rye, barley*; ſo likewiſe *chaff, bran, meal:* Of Liquids; as *beer, milk, vinegar, urine,* &c. Of unctuous Matter; as *honey, butter, marrow, ſulphur, tar, pitch,* &c. Of abſtract Qualities; as *ſwiftneſs, paleneſs, wiſdom, contempt,* &c. To which may be added *hunger, people, offspring, duſt, wool,* and many others, not reducible to any certain Claſs.

Q. Have you any thing farther to obſerve with reſpect to Number?

A. It is worth taking notice, that ſeveral Names have the ſame Ending in both Numbers; as *deer, ſheep, ſwine.*

Q. Is there not ſome Diſtinction of *Sex* in Names, as well as of *Numbers?*

A. In

A. In *Latin*, *Greek*, and ſome other Languages, the Gender or Sex is diſtinguiſh'd by changing the Ending of the Quality or Adjective, but this is never varied in *Engliſh*.

Q. How then are the Sexes diſtinguiſh'd in our Language?

A. Several Ways: 1. By the perſonal Names *he*, *him*, which we uſe in ſpeaking of Males; *ſhe*, *her*, uſed to expreſs Females; and *it*, which we apply to Things that have no Diſtinction of Sex. 2. By two different Words; as *boy*, *girl*; *brother*, *ſiſter*; *duck*, *drake*; *gooſe*, *gander*, &c. 3. When we have not two Words to denote the Difference of Sex, we do it by putting a Quality or other Word before the Name; as *male child*, *female child*; *man ſervant*, *maid ſervant*; *he-goat*, *ſhe-goat*; *cock-ſparrow*, *hen-ſparrow*. 4. In ſome few Words the Female is diſtinguiſh'd from the Male

by the Change of the Termination into *eſs*; as *abbot*, *abbeſs*; *count*, *counteſs*; *heir*, *heireſs*; *prince*, *princeſs*; or into *ix* in theſe two, *adminiſtratrix*, *executrix*, from *adminiſtrator* and *executor*.

Chap. III.
Of Qualities.

Q. WHAT are Qualities?

A. *Qualities*, or *Adjectives*, (as they are generally call'd in our Grammars) are *Words expreſſing the Manners, Properties and Affections of Things or Subſtances*; as *good*, *bad*, *white*, *black*, *wiſe*, *fooliſh*, &c. which of themſelves are not Senſe, but muſt have a Name join'd to them to make them underſtood; as *a good boy*, *a wiſe man*, *a white ſheet*, &c.

Q. How

Q. How are Qualities distinguish'd from other Parts of Speech?

A. By making Sense with the Word *thing* after them, as has been before observ'd. Thus I can say, *a good thing*, *a wise thing*, &c. which shews that *good* and *wise* are *Qualities*, or Adjectives; but it would be Nonsense to say *boy thing*, *man thing*, &c. which shews that *boy* and *man* are *Names*, or Substantives.

Q. Have Qualities any Difference of Number?

A. No; for in the Singular we say *good boy*, and *good boys* in the Plural, not *goods boys*.

Q. Are Names ever changed into Qualities?

A. They seem to be so in the following Instances; *man's nature*, for the *nature of man*; *Dryden's works*, for the *works of Dryden*; the *church's peace*, for the *peace of the church*.

Theſe are term'd *poſſeſſive Qualities*, or *Qualities of Poſſeſſion*, and anſwer to what in the *Latin* Tongue is call'd the *Genitive Caſe*; and perhaps it is the only Caſe we have in our Language.

Q. How are theſe *poſſeſſive Qualities* expreſs'd in Plural Names that end in *s*?

A. The *s* is not repeated; but to ſhew the Omiſſion of it a little Mark call'd an *Apoſtrophe* ought to be added at the End of a Word; as, the *Commons' houſe*, the *Stationers' Arms*, for the *Houſe of Commons*, the *Arms of the Stationers*; not *Stationers*'s, or *Commons*'s. In Names of the Singular Number, however, the *s* is doubled; as in *Charles's book*, *James's penknife*, &c. though even in theſe the laſt *s* is ſometimes omitted, eſpecially in Poetry.

Q. Are

Q. Are Names ever uſed as Qualities without *s* added to them, or any other Variation?

A. Yes, and then the two Names are generally join'd together with this Mark (-) call'd a *Hyphen*; as, a *ſea-fiſh*, for a *fiſh of the ſea*; an *India-voyage*, for a *voyage to India*; a *ſilver-buckle*, for a *buckle made of ſilver*, &c. —Theſe are call'd *reſpective Qualities*.

Q. Are any Qualities derivedf rom perſonal Names?

A. Yes, and are call'd *perſonal Poſſeſſives*; namely, *my*, *mine*; *thy*, *thine*; *his*; *her*, *hers*; *our*, *ours*; *your*, *yours*; *their*, *theirs*.

Q. Is there any Difference in uſing them?

A. Yes; *my*, *thy*, *her*, *our*, *your*, *their*, muſt have a Name after them; as *my hat*, *thy book*, &c. But *mine*, *thine*, *hers*, *ours*, *yours*, *theirs*, are uſed

uſed by themſelves to prevent the Repetition of the Name; as, *this hat is mine*, i. e. *my hat: Whoſe book is this? Thine*; that is, *thy book*. Theſe two indeed, *mine* and *thine*, are ſometimes uſed indifferently before a Name beginning with a Vowel; as *my arm*, or *mine arm*; *thy apron*, or *thine apron*. —*His* is uſed with or without the Name; as *this is his apple*, or *this apple is his*.—We ſhall exhibit theſe *Poſſeſſives* in one View, as we did the *Perſonal Names*.

		With a Name.	Without a Name.
1 Perſ.	Sing.	*My*	*Mine.*
	Plur.	*Our*	*Ours.*
2 Perſ.	Sing.	*Thy*	*Thine.*
	Plur.	*Your*	*Yours*
3 Perſ.	Sing.	*His*	*His.*
		Her	*Hers.*
	Plur.	*Their*	*Theirs.*

To

To theſe we may add *its*, which is never uſed without a Name; as, *I like its colour, its ſhape*, &c.

Q. What Parts of Speech are *this, that, the ſame, which?*

A. Qualities.

Q. Have they any particular Names to expreſs their Kind?

A. *This* and *that* are call'd *Demonſtratives*, becauſe they ſhew what particular Perſon or Thing we mean; as *this horſe, that fiſh*, &c. *This* makes *theſe*, and *that* makes *thoſe*, in the Plural Number; and perhaps they are the only Qualities that have a Plural. *This* and *theſe* relate to Things near at hand; *that* and *thoſe* to Things farther off.

Q. Is not *that* ſometimes uſed inſtead of *who, whom*, or *which?*

A. Yes; as *I ſaw a man that* [who] *was mad. He was in the ſame ſtreet that* [which] *I was in. He is*

the

the man that [whom] *we ſaw yeſterday.*

Q. How is *which* uſed?

A. In ſpeaking of Things, as *who* and *whom* do of Perſons. When it aſks a Queſtion, it is call'd an *Interrogative*; as *Which is the Houſe?* But it is term'd a *Relative* when it has a Relation or refers back to Words foregoing; as, *I found the Buckle which you loſt*; where it evidently refers to *Buckle*. It is the ſame in both Numbers.

Q. Are there any other Sorts of Qualities?

A. Yes, thoſe which Grammarians generally call *Participles*, which ſignify *being*, *doing*, or *ſuffering*. Of the firſt Kind are *being* and *been*; as, *I being a Man*; *I have been a Child*, &c. The ſecond Sort, which imply *doing*, end in *ing*; as, *loving Friend:* And thoſe which betoken *ſuffering* generally in

in *ed*; *I was* loved *by every body*; but ſometimes in *e*, *n*, or *t*, as *the bed is* made, *the ſun is* riſen, *the coals are* burnt.—In theſe Inſtances, perhaps, the *Participles* have more of the Nature of *Affirmations* than of *Qualities*; but we ſhall venture to call them all by that Name, and oftentimes they are merely ſuch without any Room for Diſpute.

Q. When are the Particles mere Qualities?

A. When they are join'd to Names, as a *learned man*, a *ſcolding woman*, &c. and when they may be compared, as *loving*, *more loving*, *moſt loving*.

Q. What Parts of Speech are *a* and *the*?

A. They may be reckon'd amongſt Qualities, being join'd to Names as other Qualities are; but they are uſually call'd *Articles*.

Q. What is their Uſe?

A. The

A. The Article *a* (or *an* before a Vowel) does not reſtrain the Word to which it is prefix'd to any Particular; as, *a king*, *an emperor*, which means no more than *ſome king*, *ſome emperor or another*: But the Article *the* gives the Name before which it ſtands a fix'd and determined Signification; as *the king*, *the emperor*, means ſome particular King or Emperor of whom we are ſpeaking; ſuppoſe the King of *England*, or the Emperor of *Germany*.

Q. Are the Articles ſet before proper Names?

A. Very ſeldom; except where ſome Word is underſtood, as *the Thames*, that is, *the* River *Thames*; or by way of Diſtinction or Eminence, as *he is a William*, i. e. one of that Name; *he is a Cicero*, that is, an excellent Orator.

Q. What other Names have no Article before them?

A. No

A. No Article is uſed when the Name expreſſes the Thing in general; as *man is mortal*, not *a man*, or *the man*. Nor will the particular Names of Virtues, Vices, Herbs, Metals, &c. admit of *a* or *an* before them; as *ſobriety*, *drunkenneſs*, *ſpinage*, *ſilver*, &c.

Q. Are the Articles ever placed before Qualities?

A. Yes; when ſome Name is expreſs'd or underſtood; as *George the Second*, i. e. *king of* England *of that Name*. They are alſo uſed when Qualities are put for Names; as *he hit the white*, *we danced on the green*: Or perhaps even in theſe Expreſſions the *Name* is underſtood; as if it were *white mark*, and *green turf*.

Q. Can you mention any farther Difference between Qualities and Names?

A. Yes; for moſt of them admit of Degrees of Compariſon, which Names do not.

Q. How

Q. How many Degrees of Compariſon are there?

A. Two; the *Comparative*, and the *Superlative*, which are form'd from the Quality in its *Poſitive* State.

Q. What is the *Poſitive* State of a Quality?

A. When it is expreſs'd ſimply and abſolutely, without Relation to the like Quality in any other Thing; as *fair*, *hard*, *ſtrong*, &c.

Q. What does the Comparative Degree expreſs?

A. It expreſſes the Quality of a Thing ſomewhat increaſed or diminiſh'd.

Q. How is it form'd?

A. By adding *er* to the Quality, as *fair-er*, *hard-er*, *ſtrong-er*; or by adding *r* only, to Words that end in *e*, as *wiſe*, *wiſer*.

Q. What does the Superlative Degree expreſs?

A. The

A. The utmoſt Increaſe or Diminution of a Quality.

Q. How is it form'd?

A. By adding *eſt* to the Quality, as *fair-eſt*, *hard-eſt*, *ſtrong-eſt*; or *ſt* only, to Words in *e*, as *wiſe*, *wiſeſt*.

Q. Is the Compariſon never made without changing the Termination of the Quality?

A. Yes; frequently by the Words *more* and *moſt*, as *fair*, *more fair*, *moſt fair*; and ſometimes, inſtead of *moſt*, we uſe *very*, *exceeding*, or the like.

Q. Give me an Example of the Uſe of theſe Degrees of Compariſon.

A. Firſt, I barely and ſimply aſſert that *Mary* is *fair*; but, comparing her with *Anne*, I perceive that *Anne* is *fairer*; and, making a farther Compariſon between them and *Martha*, I find that *Martha* is the *faireſt* of them all, or poſſeſſes the higheſt Degree of Beauty.

Q. Are all Qualities compared by a Change of Termination, or by the Words *more* and *most*?

A. No, ſome are Irregulars; as *good*, *better*, *beſt*; *bad*, *worſe*, *worſt*; *little*, *leſs* or *leſſer*, *leaſt*; *much* or *many*, *more*, *moſt*.

Q. How ſhall I know what Qualities may be compared?

A. Thoſe that make good Senſe with the Words *more*, *moſt*, or *very* before them will admit of Compariſon: Others will not, as *all*, *ſome*, *any*; becauſe their Signification cannot be increaſed.

Chap. IV.

Of Affirmations.

Q. What is an Affirmation?

A. An *Affirmation* (commonly call'd a *Verb*) is a Part of Speech that betokens *Being*, *Doing*, or *Suffering*: rather, it is a Word uſed when we

we *affirm one Thing of another*; with the ſeveral Circumſtances of *Time*, *Number*, and *Perſon*.

Q. How do Affirmations ſignify *Being?*

A. They not only expreſs the ſimple Exiſtence of Things, as *John is*, or *John lives*, i. e. *exiſts*, or *is living*; but alſo in what manner they exiſt and are affected; as *John walks*, *ſtands*, *ſits*, &c. is *hot*, *cold*, *angry*, or *pleaſed*, &c.

Q. What Sort of *Doing* or Action is denoted by Affirmations?

A. All manner of Actions, either of the Mind or Body; as, *to think*, *to love*, *to fight*, *to ſing*, *to dance*.

Q. What Kind of *Suffering* do they expreſs?

A. All the various Manners in which one Perſon or Thing is acted upon or affected by another; as, *John is beaten*, *Mary is loved*, *a good boy is praiſed*.

Q. How do Affirmations expreſs *Time?*

Q. How

A. As they ſpeak of a Thing *doing*, *done*, or *not done*, they expreſs three different *Times*, the *Preſent*, the *Paſt*, and the *Future*, or the Time to come.

Q. Are there no more than theſe three Times?

A. There are not, ſtrictly ſpeaking; but if we conſider an Action as *finiſh'd*, or *not finiſh'd*, we may reckon two preſent Times, two paſt, and two future.

Q. How can that be?

A. 1. There is the preſent Time of the Action not finiſh'd; as, *I write*, or *am writing*, (now) *but have not done*. And the preſent Time of the Action finiſh'd; as, *I have written* (now) *and done*. 2. The paſt Time of the Action not finiſh'd; as *I did write*, or *was writing*, (then) *but had not done*: And the ſame of the Action finiſh'd; as, *I had written*, (then) *and done*. 3. The future Time of the Action not

not finiſh'd; as, *I ſhall write*, or *be writing*, (hereafter) *but ſhall not have done:* And the ſame of the Action finiſh'd; as, *I ſhall have written*, (hereafter) *and done*.

Q. How ſhall I know the Preſent Time?

A. It is the Affirmation itſelf, as *love*, *dance*. The paſt Time generally ends in *ed*; as *loved*, *danced*.

Q. How are the other Times expreſs'd?

A. By *have*, *ſhall*, *will*, &c. before the Affirmation.

Q. How do we expreſs the *Perſons* of the Affirmations?

A. By the perſonal Names, *I*, *thou*, *he*, *ſhe*, *it*; *we*, *ye* or *you*, and *they*.

Q. Does the Difference of Perſons make any Alteration in the Affirmations?

A. Yes, they vary their Endings in the ſecond and third Perſons Singu-

lar; as, *I love, thou loveſt, he loveth* or *loves:* But the plural Affirmations are always the ſame with the firſt Perſon Singular; as, *we love, ye love, they love:* Except *I am, we are.*

Q. As there are but two Times expreſs'd by the Affirmation itſelf, how are its other Times and Manners denoted?

A. By the nine following Words call'd *helping Affirmations*, viz. *do, will, ſhall, may, can, muſt, ought, have, am* or *be*; which are placed before other Affirmations, and ſignify *Time, Power, Will, Liberty, Neceſſity, Duty,* &c.

Q. What is the Uſe of *do* before another Affirmation?

A. To expreſs the preſent Time emphatically, that is, with Force and Diſtinction.

Q. How is it form'd?

A. I *do*, thou *doſt*, he *doth* or *does*; we, ye, they *do:* And in the paſt Time,

Time, I *did*, thou *didſt*, he *did*; the Plural according to the Rule above-mention'd, that is, like the firſt Perſon ſingular.

Q. Do Affirmations change their Endings when they follow theſe helping Words?

A. No; as *I dŏ love, thou doſt love*, &c.

Q. What Time do *will* and *ſhall* denote?

A. The future. They make *wilt* and *ſhalt* in the ſecond Perſon ſingular.

Q. What is the Difference between *will* and *ſhall*?

A. When we only ſimply foretel, we uſe *ſhall* in the firſt Perſon, and *will* in the reſt: But when we promiſe, threaten, or engage, we uſe *will* in the firſt Perſon, and *ſhall* in the others.

Q. What is the Difference between *would* and *ſhould*?

A. *Would* generally implies the

Will or Intention of an Agent, but *ſhould* the bare Futurity of an Action, or that a Thing will be. *Should* frequently ſignifies *ought*; as, *children ſhould be dutiful.*—The ſecond Perſon ſingular is would'ſt and ſhould'ſt.

Q. Is there no other Difference between *ſhall* and *will*, *would* and *ſhould?*

A. *Shall* and *will* denote the Time to come abſolutely, but *ſhould* and *would* do it conditionally.

Q. What is ſignified by *may* and *can?*

A. *May*, and its paſt Time *might*, denote a Right, Poſſibility, or Liberty of doing a Thing; as, *I may go home*, that is, I have *Liberty* to do ſo.—*Can* and *could* imply the Power of the Agent or Doer; as, *I can write*, that is, I am *able* to write.—In the ſecond Perſon ſingular they make *may'ſt*, *might'ſt*, *canſt*, *could'ſt*.

Q. What Time do they relate to?

A. *May* and *can* relate to the Time preſent

preſent and to come; *might* and *could* to the Time paſt and to come.

Q. What is ſignified by *muſt* and *ought?*

A. The firſt implies *Neceſſity*, the latter *Duty*.

Q. What Time are they ſpoke of?

A. The preſent, unleſs they are follow'd by *have*, for then it relates to the Time paſt; as, *I ought to have gone to School, I muſt have died but for the aſſiſtance of a Surgeon.*

Q. What Time is denoted by *have* and *had?*

A. *Have* denotes the Time of an Action to be juſt paſt; as, *I have dined. Had* denotes the Action to have been finiſh'd before ſome other Time, which is now alſo paſt; as, *I had dined before you came to the Door.* They have the ſame Signification when join'd with Qualities that imply *Suffering*; as, *I have been beaten, they have been abuſed.*

Q. How

Q. How are they form'd?

A. I *have*, thou *haſt*, he *hath* or *has*: I *had*, thou *hadſt*, he *had*.

Q. What does *have* ſignify before a Name?

A. Poſſeſſion, and the preſent Time; as, *I have a Shilling*: And in this Caſe it admits the helping Affirmations before it, to expreſs its Times, Manners, &c.

Q. What does *am* or *be* ſignify?

A. Either of them (for they are the ſame) ſignifies *Being*; and when ſet before Qualities that betook *Suffering*, they ſupply us with Affirmations of *Suffering*, (commonly call'd *Verbs paſſive*) which otherwiſe are wanting in our Language; as, *I am vexed, if I be whipped, thou art loved, he is praiſed.*

Q. Are they never ſet before Qualities that ſignify *Action* or *Doing*?

A. Yes, as *I am writing*, for *I write*, &c.

Q. How

Q. How are they form'd?

A. In the preſent Time they are thus form'd: I *am*, thou *art*, he *is*; we, ye, they *are:* I *be*, thou *beeſt*, be *be*; we, ye, they *be*. In the paſt Time thus: I *was*, thou *waſt*, he *was*; we, ye, they *were:* I *were*, thou *wert*, he *were*; we, ye, they *were*.—The firſt Formation in each Time may be call'd *abſolute*, the other *conditional*.

Q. When is the ſecond Formation, that is, *be*, *beeſt*, &c. and *were*, *wert*, &c. chiefly uſed.

A. After *if*, *that*, *although*, *whether*; as, *if I be then in health*, rather than *if I am*, &c. *although it were twice as large*, rather than *although it was*, &c. *Be* is alſo uſed after *let*; as, *let him be careful*.

Q. How do Affirmations form their paſt Time?

A. Generally by adding *d* or *ed* to the

the preſent; as *love*, *loved*; *finiſh*, *finiſhed:* But they are often irregular.

Q. In what Manner are they ſo?

A. The moſt common Irregularity is the Change of the Conſonant *d* into *t*, the Vowel *e* being omitted; as in *mixt* for *mixed*, &c. But indeed this ſeems rather a Contraction than an Irregularity.

Q. What other Way do they vary from the general Rule?

A. They deviate from it when the preſent Time of the Affirmation ends in *d* or *t*, for then the paſt Time is often the ſame with the preſent; as it is in *read*, *ſpread*, *caſt*, *hit:* But perhaps theſe are alſo Contractions in the paſt Time, and were anciently *readed*, *caſted*, &c.

Q. Are there any more Irregularities to be obſerv'd?

A. The irregular Affirmations are too many to be here enumerated; ſuch as

as *awake, awoke; see, saw; teach, taught; swim, swam; spin, spun; tread, trod; rise, rose; stand, stood; give, gave; grow, grew; lend, lent*, &c. But these the young Scholar will either learn from his own Observation, or they will be occasionally pointed out to him by his Master or Instructor.

Chap. V.

Of Particles.

Q. WHAT are Particles?

A. Words that denote some *Circumstance*, *Manner*, or *Quality* of an Action, *join Words or Sentences* together, or express some *Emotion* of the Soul. Hence they have been call'd *Manners of Words*, and may be term'd *Modifiers*; under which Head we comprehend all that are commonly known by the Name of *Adverbs*, *Prepositions*, *Conjunctions*,

Conjunctions, and *Interjections*.

Q. What is the Use of the first Sort of Particles, commonly call'd *Adverbs*?

A. To denote some Circumstance, Manner, or Quality of the Words to which they are join'd: And this is sometimes to an Affirmation; as *my father loves me dearly*; or to a Name, as *truly a philosopher*; or to a Quality, as *intolerably impudent*; or to another Particle, as *very happily*.

Q. May not this Sort of Particles be distinguish'd into several Classes?

A. Yes, according to their Significations they may be distinguish'd into Particles of Time, of Place, of Order, of Number, of Quantity, of Quality, of Affirmation, of Negation, of Doubting, and of Comparison.

Q. What are Particles of *Time*?

A. Such as relate to the Time present, as *now*, *to-day*; to the Time past, as *already*, *yesterday*; to the Time

to

to come, as *to-morrow*, *hereafter*; or to an undetermin'd Time, as *often*, *seldom*, *daily*, *always*, &c.

Q. Which do you call Particles of *Place*?

A. Such as relate to all Sorts of Place indifferently; as *here*, *there*, *above*, *below*, *whence*, *hence*, *hither*, *thither*, &c. Under this Head may be reckon'd those of *Order* or Rank, the Notion whereof is inseparable from that of Place; as *before*, *behind*, &c.

Q. Which are Particles of *Number*?

A. *Once*, *twice*, *thrice*; after which we say *four times*, *five times*, &c. *First*, *second*, *third*, &c. relate to Order as well as Number.

Q. Which are those of *Quantity*?

A. Such as *too much*, *enough*, &c.

Q. Which are Particles of *Quality*?

A. Those which are derived from Qualities, and of the same Signification; as *justly*, *wisely*, *prudently*, *bravely*, *happily*,

happily, from *juſt*, *wiſe*, *prudent*, *brave*, *happy*. *N. B.* Theſe Particles admit of Compariſon, as well as the Qualities from whence they are deriv'd; as *juſtly*, *more juſtly*, *moſt juſtly*.

Q. Which are Particles of *Affirmation?*

A. *Yea*, *yes*, *verily*, *truly*, &c.

Q. Which are Particles of *Negation?*

A. Thoſe which deny; as *no*, *not*, *nay*, *in no wiſe*, &c.

Q. Which are Particles of *Doubting?*

A. Such as *perhaps*, *peradventure*, *by chance*, &c.

Q. Which are Particles of *Compariſon?*

A. Such as *more*, *leſs*, *very*, *ſo*, *as*, *rather*, *than*, *almoſt*, *otherwiſe*, &c.

Q. What is the Uſe of the ſecond Sort of Particles, uſually call'd *Prepoſitions?*

A. To denote ſome Circumſtances of Actions, and to ſhew the Relation of Words

Words to one another; as, *I go* over *the bridge*; *he treads it* under *his feet*; *Mary goes* to *market*; *the king came* from *his palace*; *I live* within *the gate*; *you live* without *the city*, &c.

Q. Are there many Prepositions in our Language?

A. Yes, a great Number; such as *at*, *against*, *above*, *about*, *among*, *between*, *before*, *by*, *beside*, *from*, *for*, *in*, *of*, *on*, *over*, *through*, *with*, &c.

Q. How do you know this Sort of Particles?

A. By their not making Sense without some Word after them; as if we say, *he went* to, *he went* with, &c. for it must be *to* some Place, and *with* some Person; suppose to *London*, and with *Peter*, and then the Sense is compleat.

Q. Have not these Particles often different Meanings?

A. Yes, insomuch that it would

require a distinct Treatise to explain them all; but their Nature and Use will be best learnt by diligent Observation.

Q. Of what Use is the third Sort of Particles, commonly call'd *Conjunctions?*

A. To join Sentences together, and shew the Manner of their Relation and Dependence on one another: Such are *and, also, so as; nor, neither, but, unless, nevertheless, however, otherwise; if, save, except, because, that, therefore, whereas, since, likewise,* &c.

Q. Are not these distinguish'd into several Classes?

A. Yes; they are call'd, 1. *Copulatives,* which express a Relation of Union, or Comparison; as, *and, with, also, so as.* 2. *Adversatives,* which denote a Restriction or Contrariety; as, *but, nevertheless, although.* 3. *Causals,* which imply some Reason given; as,

as, *for*, *because*, *seeing*. 4. *Conditionals*, which import a Condition; as, *if*, *if not*, *provided that*. 5. *Conclusives*, which denote some Inference drawn; as *therefore*, *wherefore*, *so that*. 6. *Disjunctives*, which express a Separation or Division; as *either*, *or*, *neither*, *nor*, *whether*. 7. When any of these or others imply Doubt or Suspension of Opinion, they are call'd *Dubitatives*. 8. *Exceptives* express some Exception or Limitation; as *unless*, *save*, *except*, *otherwise*, &c.

Q. Are these all the Divisions of this Sort of Particles?

A. No; they are divided into several other Classes, according to their different Significations, which are of no great Importance to a young Scholar.

Q. What is the Use of the fourth Sort of Particles, usually call'd *Interjections*?

A. They denote some sudden Motion or Passion of the Mind, and are independent of any other Word in the Sentence.

Q. Are they not of various Kinds?

A. Yes, some are exclamatory, or used in Calling, as *ho! soho!* Others express Mirth or Joy; as, *ha, ha, he! huzza!* Others Grief; as, *ah! alas! woe is me!* Some again denote Wonder; as, *O strange! indeed!* Others Praise; as, *well done!* Some Aversion, Scorn, or Anger; as, *pish! foh! tush!* Some Surprize; as, *mercy on me! hah! ahah!* Some Imprecation; as, *pox on't!* Some Silence and Attention; as, *hush! hark! whist!* Some Wishing; as, *Would to God!* Others Deprecation; as, *God forbid!*

PART

PART. IV.

Of SENTENCES.

CHAP. I.

Their Definition, Kinds, &c.

Q. WHAT is a SENTENCE?

A. Two Words or more, expreſſing ſome perfect Senſe or Sentiment of the Mind.

Of Words we *Sentences* compoſe,
And theſe our *ſev'ral Thoughts* diſcloſe.

Q. What Words are abſolutely neceſſary to form a Sentence?

A. Each Sentence muſt contain at leaſt one *Affirmation*, and a *Name*, of which ſomething is affirmed; as, *Peter loves*, *God is juſt*.

Q. Are not Sentences diſtinguiſh'd

into two Kinds?

A. Yes; into *Simple* and *Compound*.

Q. Which are *Simple* Sentences?

A. Such as thoſe above-mention'd, in which there is but *one* Name, and *one* Affirmation.

Q. What is a *Compound* Sentence?

A. It is made up of two or more Sentences join'd together: As, *life is ſhort*, and *death is certain*.

Q. What is the Buſineſs of the fourth Part of Grammar, upon which we are entring?

A. To lay down Rules for the right Conſtruction or joining of Words in a Sentence, or Sentences together.

Chap. II.

Of the Conſtruction of Names.

Q. IN what Part of a Sentence do you place the *Name*, or Word of

of which any thing is affirm'd?

A. Before the Affirmation; as, *I ſing, thou readeſt, he loves*, the *clock ſtrikes, Chriſt will be our Judge.*

Q. Are there no Exceptions to this Rule?

A. Yes; the Name is put after the Affirmation, 1. When a Queſtion is aſked; as, *Is the ſun up? Does the bell ring?* 2. In commanding; as, *read ye the Bible, be not thou negligent.* 3. In a conditional Senſe; as, *had I known that, were you to hear all*; that is, *if I had known, if you were to hear.* 4. When *there* or *it* comes before the Affirmation; as, *there came a boy, it was a ſervant that call'd.* 5. The Name is placed between two helping Affirmations when they come before a principal one; as, *could he have kill'd me, might they have had the money.* 6. The Name is put between the helping and the principal Affirma-

tion after *nor*, *neither*, *never*, &c. as, *nor could she sleep*, *neither did they believe it*, *never shall we see him again*. 7. We say emphatically, *said I*, *said he*; *first came the master*, *then follow'd his servants*.

Q. Can nothing else but a *Name* be the Subject of an Affirmation?

A. Yes; any Word or Sentence answering to the Questions, *Who?* or *What?* to which a Name always answers: For instance, when it is said, *The Lawyer pleads*; ask but the Question, *Who pleads?* and the Answer to it shews the Subject of the Affirmation, namely, *the Lawyer*.—Sometimes an Affirmation with *to* before it is the Subject of another Affirmation; as, *to study is profitable*; which I find by asking the Question, *What is profitable?* the Answer being, *to study*.—So likewise a whole Sentence may be the Subject of an Affirmation, that is, the

Thing

Thing of which something is affirm'd; as, *To love play and neglect instruction is the part of a foolish boy?* For ask the Question, *What is the part of a foolish boy?* the Answer will be, *To love play and neglect Instruction.*

Q. Where is the Name placed to which the Action of the Affirmation immediately relates or extends?

A. It is placed after the Affirmation; as, *the boy beats the girls, the fire burns the paper.*

Q. What do you call the Name which follows the Affirmation in this Manner?

A. As the Name which goes before the Affirmation is call'd its *Subject*, so this which follows it is not improperly call'd its *Object*; because the Action expres's'd in the Affirmation is directed to it and terminated therein. The first is also call'd the *Agent*, and the other the *Patient*, as

the

the former *acts*, and the latter *receives the Action*.

Q. By what Rule do you know the *Object* of an Affirmation?

A. As the *Subject* anſwers to *who* or *what* before the Affirmation, ſo the *Object* anſwers to *whom* or *what* after it; as in the above Inſtances, aſk the Queſtion, *beats whom?* the Anſwer is, *the girls*;—*burns what?* the Anſwer is, *the paper*.

Q. Will all Affirmations admit of a Name after them?

A. No; when they ſignify *Being* or the *State* of a Perſon or Thing, or even *Action* which terminates in the Subject, Perſon, or Thing acting, and does not extend to any other, a Name cannot be placed after them; as, *I grieve, I rejoice, I ſtand, I ſit, I am ſick, the Tree grows*, &c. But ſome of this Sort may be excepted, which will take a Name after them of the ſame

ſame Signification with themſelves; as, *I live a life, I run a race,* &c.

Q. How are theſe Affirmations to be known from thoſe which may be follow'd by a Name?

A. By their not making Senſe before the Word *it*; for we can't ſay, *I live* it, *I ſtand* it, *I ſit* it, *&c.* as we may, *I beat* it, *I burn* it, *&c.*

Chap. III.

Of the Conſtruction of Qualities.

Q. HOW are *Qualities* generally placed?

A. Commonly before the *Name* to which they belong; as *your houſe, a good boy, wicked men.*

Q. When are they placed otherwiſe?

A. Sometimes an Affirmation comes between the Name and the Quality; as,

as, *happy is the man*, or *the man is happy*; *righteous are thy ways*, or *thy ways are righteous*. And in Poetry the Quality is often ſet after the Name; as, *Hail, bard divine! O race perfidious!*

Q. When two or more Qualities are join'd together, or one Quality with other Words depending upon it, where are they placed?

A. Uſually after the Name; as, *a girl both pretty and good, a man ſkilful in managing his eſtate*; Though we alſo ſay, (not quite ſo elegantly) *a pretty and good girl, a ſkilful man in managing his eſtate.*

Q. May not a Name have more Qualities than one join'd with it?

A. Yes; for we ſay, *an old man, a good old man, a wiſe good old man*, &c.

Q. Where are the Qualities *a* or *an* and *the* to be placed?

A. They

A. They are generally placed immediately before the Name or another Quality; as, *a woman, an orchard; a virtuous woman, an old orchard; the horse, the black horse*, &c.

Q. In what Instances are they placed otherwise?

A. They are sometimes placed between another Quality and the Name; as, *many a day, so great a gift, how good an example, how small the reward.*

Chap. IV.

Of the Construction of Affirmations.

Q. WHAT is the usual Place of an *Affirmation* in a Sentence?

A. Its Place may be known by what has been already said concerning the placing of *Names*, whether *Subject* or *Object*.

Q. Is

Q. Is any thing else to be regarded in the Construction of Affirmations?

A. Yes; the Affirmation must be of the same Number and Person with its Subject, that is, the Name of which any thing is affirm'd; as, *Peter lives, the cocks crow, thou writeſt*; not *Peter live, the cocks crows*, &c.

Q. When two Names of the Singular Number come together, of what Number must the Affirmation be?

A. Of the Plural; as, *the man and his wife* are *happy*, not *is* happy.

Q. Will no Name of the Singular Number admit of a Verb in the Plural?

A. Yes; a *collective* Name, or *Name of Number*, that is, one which signifies many Particulars, may either have a singular or a plural Affirmation; as, *the mob* is *unruly*, or *are* unruly; *the family* is *abroad*, or *are* abroad. But Regard must be had to Custom in the Use

Uſe of this Liberty, which is not always to be taken.

Q. Can two Affirmations be placed together without another Word between them?

A. Very ſeldom, except one of the two be of the nine helping Affirmations; for otherwiſe the Particle *to* is generally interpoſed, as *I love* to *ſtudy*, *he loves* to *play*: Tho' we ſometimes ſay, *help carry*, *dare fight*, &c.

Chap. V.

Of the Conſtruction of Particles.

Q. WHERE are the firſt Sort of *Particles*, or *Adverbs*, which ſhew the Circumſtances and Manners of Words, uſually placed?

A. They are generally placed after Affirmations, and expreſs their Quality; as, *we live happily*, *he writes admirably*, *Peter ſpoke learnedly*, &c.

But

But in ſpeaking emphatically or ironically they are often ſet before the Affirmation; as, *how happily we live, ſo faithfully he perform'd his promiſe, too well I knew the conſequence.*—They are alſo frequently placed between the helping and principal Affirmation; as, *I can hardly ſee, he will certainly return.*

Q. Are they join'd with no other Words but Affirmations?

A. Yes; they often belong to and are placed before Qualities; as, *very rich, miſerably poor, extreamly beautiful.* But the Conſtruction of this Sort of Particles is not to be learnt ſo well by Rule as Obſervation.

Q. How are the ſecond Sort of Particles, or *Prepoſitions*, generally placed?

A. This Sort, which ſhew the Relation of Words to one another, muſt be placed between the Words whoſe Relation or Dependence they expreſs; as,

as, *The memorial* of *God's love* to *the ſons* of *men*, from *the beginning* of *the world* to *this day*, *is recorded* with *thankfulneſs* in *the hearts* of *the righteous*.

Q. Where are the third Sort of Particles, call'd *Conjunctions*, placed in Conſtruction?

A. As they are uſed in joining Words and Sentences together, they muſt be placed between thoſe which they are intended to unite. Some of them likewiſe may begin Clauſes; as, *why*, *if*, *though*, &c.

Q. Where do you place the laſt Sort of Particles, call'd *Interjections*?

A. As they are utter'd ſuddenly to expreſs the Emotions and Paſſions of the Soul, and are independent of any other Words in the Sentence, no certain Place can be aſſign'd them, Nature in this Caſe being the beſt Director.

SUPPLEMENT
To the foregoing
GRAMMAR.

CHAP. I.
Of QUANTITY *and* ACCENT.

Q. WHAT general Rule is to be obſerv'd in the pronouncing of Words and Syllables?

A. Every Syllable muſt be ſounded according to its proper *Quantity*, and every Word of two or more Syllables muſt have its proper *Accent*.

Q. What is Quantity?

A. The

A. The Distinction of Syllables into *long* and *short*.

Q. How are long and short Syllables distinguish'd?

A. The Rules for this Distinction, having been already given in treating of the Pronunciation of the Vowels, need not be here repeated: But let it be observ'd, that though in reading *Verse* the Accent must be laid on the same Syllables as in *Prose*, and the Words pronounced in the same Manner; yet a Syllable in Verse is call'd *long* or *short*, not according to the *long* or *short Vowel*, but according to the *Accent*.

Q. What is meant by *Accent?*

A. That particular Stress or Force of Sound which the Voice lays upon any Syllable, whether it be long or short; as upon *ró* in *ró-ver*, or *háp* in *háp-py*.

Q. Then the Accent is not always placed on a *long* Syllable?

A. It is laid much more frequently on a long Syllable than a ſhort one, but not always.

Q. Is the Accent always upon the ſame Syllable in the ſame Words?

A. It is generally ſo, but there are ſome Exceptions; for the ſame Word, when it is an *Affirmation*, has the Accent upon the laſt Syllable, as, to *convért*, to *rebél*, to *recórd*; but when it is a *Name*, it is accented on the firſt, as a *cónvert*, a *rébel*, a *récord*.

Q. Are Compound and Derivative Words accented like their Primitives?

A. Commonly, but not always; for in *máker* the Accent is ſtrong on the firſt Syllable, which in *ſhóe-maker* is loſt. So *confér*, *prefér*, &c. have the Accent on the laſt Syllable, but *cónference*, *préference*, &c. on the firſt.

Q. Have any Words more Accents than one? A. Yes,

A. Yes, ſome long ones have *two*, as *ómnipréſent*, *únivérſal*, *fámiliárity*, *júſtificátion*; and ſome three, as *tránſubſtántiátion*; but then the laſt is commonly the ſtrongeſt.

Q. Are there any certain Rules for placing the Accent on Words of ſeveral Syllables?

A. No, that muſt be determined by Cuſtom; but it is worth obſerving, that in our Language the Accent is generally removed as far as conveniently may be from the laſt Syllable.

Q. Have you no particular Remarks to add to this general Obſervation?

A. Yes, 1. That in Words of two Syllables, which are both ſhort or both long, the Accent is uſually laid on the firſt, as in *háppy*, *príváte*, &c. 2. If the firſt Syllable only be long, the Accent is generally laid upon it. 3. When the Accent is laid upon the laſt Syl-

lable, the Word is commonly a Sort of Compound; as *divért*, *prevént*, *retúrn*, &c. 4. In Words of three or more Syllables the Accent is ſeldom laid on the two laſt, but often on the firſt or ſecond; as in *témperance*, *cóntroverſy*, *abóminable*.—But after all the Rules that can be given, proper Tables or Catalogues of Words will be the beſt Help to Children in this Particular.

CHAP. II.

Of the NOTES *and* POINTS *made uſe of in* WRITING *and* PRINTING.

Q. AFTER theſe Rules for pronouncing ſingle Words, what Directions have you for *Reading*?

A. Before we begin with *Reading*, it will be proper to take notice of ſeveral Sorts of Points and Marks that are uſed in Writing and Printing.

Q. Which are they?

A. The firſt are the Stops of the Voice, call'd 1. *Com-*

1. *Comma* , 3. *Colon* :
2. *Semicolon* ; 4. *Period* .

Q. What is the Uſe of theſe Points or Stops?

A. They are intended not only to give a proper Time for breathing, but to avoid Obſcurity and Confuſion of the Senſe in the joining Words together in a Sentence.

Q. What Pauſe does each of theſe Marks require?

A. The *Comma* divides the leſſer Parts of a Sentence, and ſtops the Reader's Voice till he can tell *One*. The *Semicolon* divides the greater Parts of a Sentence, at which the Reader muſt pauſe till he can tell *Two*. The *Colon* is generally uſed where the Senſe, not the Sentence, is complete; and requires us to pauſe till we can tell *Three*. The *Period*, or *Full-Point*, is put when the Senſe is fully ended; and requires a Pauſe till we can tell

Four. — But let it be noted, that the *Colon* and *Semicolon* are often uſed for each other, eſpecially in our Bibles.

Q. What other Marks are to be obſerved?

A. There are two which may be term'd *Notes of Affection*, the one uſed in aſking a Queſtion, call'd an *Interrogation*, and mark'd thus, ? The other is uſed when we *admire*, *wiſh*, &c. and is uſually call'd an *Exclamation* or *Admiration*, being mark'd thus, ! Each of theſe require almoſt as long a Pauſe after it as a Period.

Q. What other Marks are to be met with in Reading?

A. Chiefly the twelve following:

1. *Apoſtrophe*	'	7. *Section*	§
2. *Hyphen*	-	8. *Ellipſis*	—
3. *Parentheſis*	()	9. *Index*	☞
4. *Brackets*	[]	10. *Aſteriſk*	*
5. *Paragraph*	¶	11. *Obeliſk*	†
6. *Quotation*	"	12. *Caret*	∧

Q. What

Q. What is the Uſe of each of theſe Marks?

A. 1. An *Apoſtrophe* is ſet over a Word where ſome Letter is left out; as *'tis*, for *it is*; *tho'* for *though*; *lov'd* for *loved*. 2. An *Hyphen* joins Syllables together, and ſometimes Words which make a Compound, as *apple-pye*, *cheeſe-cake*, &c. 3. A *Parentheſis* includes ſomething not neceſſary to the Senſe, but brought in to explain or illuſtrate it; as, *I know that in me (that is, in my Fleſh) dwelleth no good thing.* 4. *Brackets*, or *Crotchets*, include a Word or Words that are mention'd as the very Matter of Diſcourſe; as, *The little Word* [man] *makes a great noiſe in the world.* They are alſo uſed to incloſe Part of a Sentence cited from another Author; ſometimes what is to be explain'd, and ſometimes the Explication itſelf. But *Brackets* and *Parentheſes* are often uſed for one another without

without Diſtinction. 5. The *Paragraph* is a Mark chiefly uſed in the Bible, and denotes the Beginning of ſome new Matter or Subject. 6. The *Quotation*, or double Comma inverted, is uſed to diſtinguiſh what is cited from an Author in his own Words. 7. A *Section* ſhews the Diviſion of a Chapter, *&c.* and is uſed for the ſame Purpoſe in common Books as the *Paragraph* is in the *Bible*. 8. The *Ellipſis* is uſed when Part of a Word or Sentence is omitted; as, K—g for *King*. 9. The *Index* denotes that the Paſſage which it points to is very remarkable. 10. The *Aſteriſk*, or *Aſteriſm*, generally refers to ſome Remark in the Margin, or at the Bottom of the Page. When ſeveral of them ſtand together they imply that ſome Part of an Author is loſt, or too immodeſt to be read. 11. The *Obeliſk*, or *Dagger*, and alſo parallel Lines mark'd thus ‖, are uſed

to

to refer to ſomething in the Margin.

12. The *Caret* is made uſe of in Writing (not in Printing) to ſhew the Omiſſion of a Word or Letter, and the Place where it ought to come in;

early
as, *A good Boy riſes* ʌ *in the Morning.*

Q. Can you mention no other Marks that are frequently uſed?

A. It may not be amiſs to mention thoſe crooked Lines call'd *Braces*, the Deſign whereof is to couple two or more Words or Lines together that have a Relation to one Thing; as,

The Vowel *a* has { a long / a ſhort / a broad } Sound.

A Brace is alſo uſed in Poetry, when three Lines have the ſame Rhyme or Ending.

Q. Have you any thing more to add upon this Head?

A. There

A. There are ſome other Marks that relate to ſingle Words, the Uſe of which ought likewiſe to be known.

Q. Which are they?

A. They are, 1. A *Dialyſis*, or *Diæreſis*, ¨ placed over Vowels to ſhew they muſt be pronounced in diſtinct Syllables; as in *Raphaël*, *Ephraïm*, &c. 2. A *Circumflex* ^, which is ſet over a Vowel to denote a long and grave Sound; as in *Euphrâtes*. 3. An *Accent*, mark'd thus ´, to ſhew where the Streſs of the Voice muſt be placed; as in *díligence*, *negléct*, &c. And ſometimes a double Accent is uſed, to ſhew that the following Conſonant muſt be pronounced double; as in *bá'niſh*, *hó'mage*. 4. To theſe we may add the *Long* ¯, and *Short* ˘, which denote the Quantity of the Syllable over which they are placed; as in the Word *wāter*.

CHAP.

CHAP. III.

Rules for READING, *and particularly of the* EMPHASIS *belonging to ſome ſpecial Word or Words in a Sentence.*

Q. WHAT are your Directions for reading well?

A. 1. Take pains to acquire a perfect Knowledge of the Sounds of all the Letters in general. 2. Do not gueſs at a Word at firſt Sight, if you are not well acquainted with it, leſt you get a Habit of reading falſly. 3. Pronounce every Word clearly and diſtinctly. 4. Let the Tone of your Voice in reading be the ſame as in ſpeaking. 5. Do not read in a hurry, for fear of learning to ſtammer. 6. Read ſo loud as to be heard by thoſe about you, but not louder. 7. Obſerve your Pauſes well, and never make any where the Senſe will admit

admit of none. 8. Humour your Voice a little according to the Subject. 9. Attend to thoſe who read well, and endeavour to imitate their Pronunciation. 10. Read often before good Judges, and be thankful when they correct you. 11. Conſider well the Place of the *Emphaſis* in a Sentence, and pronounce it accordingly.

Q. What do you mean by *Emphaſis?*

A. The Streſs or Force of Voice that is laid on ſome particular Word or Words in a Sentence, whereby the Meaning and Beauty of the Whole may beſt appear. This, with reſpect to Sentences, is the ſame as *Accent* with regard to Syllables.

Q. Muſt not the Emphaſis be placed upon the accented Syllable of a Word?

A. Yes, generally; but if there be a particular Oppoſition between two Words

Words in a Sentence, whereof one differs from the other but in part, the Accent is ſometimes removed from its common Place, as in the following Inſtance; *The ſun ſhines upon the* júſt *and upon the* únjuſt. Here the Streſs of the Voice is laid upon the firſt Syllable in *únjuſt*, becauſe it is oppoſed to *juſt* in the ſame Sentence; but without ſuch an Oppoſition the Accent would lie on its uſual Place, that is, on the laſt Syllable; as, *We muſt not imitate the* unjúſt *practices of others.*

Q. How ſhall I know the emphatical Word in a Sentence?

A. The great and general Rule for this is, *To conſider the chief Deſign of the Whole:* But particular Directions cannot eaſily be given; except that when Words are evidently oppoſed to one another in a Sentence, they are *emphatical*; and ſo is oftentimes the Word which aſks a Queſtion, as *who*, *what*,

what, *when*, &c. but not always.

Q. Muſt the Emphaſis always be placed upon the ſame Words in the ſame Sentence?

A. No, it muſt be varied (as has been juſt hinted) according to the principal Meaning of the Speaker. For inſtance: Suppoſe I enquire, *Did my my father walk abroad yeſterday?* If I lay the Emphaſis on the Word *father*, it is plain I want to know whether it was *he* or *ſomebody elſe*: If I place the Emphaſis on *walk*, the Perſon I ſpeak to is ſenſible I would be inform'd whether he went *on foot* or *on horſe-back*, &c. But if I lay the Streſs of my Voice on the Word *yeſterday*, it denotes that I am ſatisfied my Father did go abroad, and that he went on foot, though I want to know the particular Time, whether it was *yeſterday*, or ſome Day before.

Chap. IV.

Inſtructions for reading Verse.

Q. ARE there not two Ways of writing on any Subject?

A. Yes; in *Proſe*, and in *Verſe*.

Q. What is Proſe?

A. The uſual Method of writing, without any Confinement to a certain Number of Syllables, or ranging the Words in any peculiar Form; which, on the contrary, Verſe requires.

Q. How muſt the Words be ranged in Verſe?

A. So as that the Accents may naturally fall on ſuch peculiar Syllables as make a Sort of Harmony to the Ear; and this is call'd *Metre*, that is, *Meaſure*.

Q. Is nothing more than *Metre* required in *Engliſh* Verſe?

Q. *Rhyme* is generally added; that is, two or more Verſes, near to each other, are made to end with the ſame or the like Sound; but this is not abſolutely neceſſary.

Q. What is that Sort of Verſe call'd which has no Rhyme?

A. *Blank* Verſe.

Q. How are the Words generally diſpoſed in Metre?

A. So as that the Accent may fall on every *ſecond*, *fourth*, and *ſixth* Syllable; and on the *eighth*, *tenth*, and *twelfth* alſo, if the Lines are ſo long. The following Verſe of ten Syllables may ſerve for an Example:

The mónarch ſpóke, and ſtraít a múrmur róſe.

But our Poetry allows of great and frequent Variation from this Rule, eſpecially in the firſt and ſecond Syllables of the Line; as in the Verſe

which

which rhymes with the former, where the Accent is upon the firſt Syllable;

Loúd as the ſúrges whén the témpeſt
blówſ.

Q. What Kinds of Metre vary moſt from this Rule?

A. There are two Sorts; one of them when the Line contains but ſeven Syllables, and the Accent lies on the *firſt*, *third*, *fifth*, and *ſeventh*; as in the following:

Cóuld we, which we néver cán,
Strétch our líves beyónd their ſpán,
Beaúty líke a ſhádow flies,
And our yóuth befóre us dies.

The other Sort has a haſty Sound, and requires an Accent on *every third* Syllable; as for Example:

'Tis the voice of the ſlúggard; I héar
him complain,
You have wák'd me too ſoón, I muſt
ſlúmber again.

Q. What is your general Rule for reading Verſe?

A. To pronounce it juſt as if it were Proſe, obſerving the Stops with great Exactneſs, and giving each Word and Syllable its due and natural Accent; but with theſe two Reſtrictions. 1. Though there be no Stop at the End of a Line, make a ſmall Pauſe (leſs than after a Comma) before you begin the next. 2. If any Word in the Line has two Sounds, give it that which is moſt ſuitable to the Rhyme and Metre.—To favour the Metre, for Inſtance, the Word *glittering* muſt ſometimes be pronounced as three Syllables, and ſometimes as two, *glitt'ring*: And upon the ſame Account the Word *avenue* may have the Accent either upon the firſt Syllable or the ſecond, *ávenue*, or *avénue*. So to favour the Rhyme, the Word *flattery* at the End of a Line muſt be ſome-

ſometimes ſounded as if it were written *flatteree*, and ſometimes as if it ended in *i*, ſo as it may beſt chime with the foregoing Verſe.

Chap. V.

Of the different Letters uſed in Printed Books, and particularly of the Uſe of the Capitals.

Q. WHAT are the Names of the ſeveral Sorts of Letters we uſually meet with in printed Books?

A. The round, full, and upright Print is call'd *Roman:* The long, leaning, narrow Letters are call'd *Italic* or *Italian:* And the ancient black Character is call'd *Engliſh.* Take this Specimen of each:

Rom.	*Ital.*	*Eng.*
Angel,	*Angel*,	Angel.

Q. What is the Uſe of each Character?

A. The *old Engliſh* is ſeldom uſed now-a-days, except in Acts of Parliament, Proclamations, &c. The *Roman* is chiefly in vogue for printing Books and Pamphlets, the *Italic* being here and there intermix'd for the ſake of diſtinguiſhing Proper Names, the Titles or Arguments of Chapters, Examples to Rules laid down, Words of any foreign Language, Texts of Scripture or Citations from other Authors, Speeches or Sayings of any Perſon, emphatical Words, and whatever is moſt ſignificant and remarkable.

Q. What is the Uſe of the *great Letters?*

A. 1. A *Capital*, or *great Letter*, begins every Name of the Supreme Being; as, *God*, *Lord*, the *Almighty*, *Father*, *Son*, *Spirit*, &c. 2. All Proper Names, whether of Men or Things,

Things, and Titles of Diſtinction, as *King*, *Queen*, *Knight*, *Eſquire*, &c. muſt alſo begin with a Capital. 3. So muſt every Book, Chapter, Verſe, Paragraph, and Sentence after a Period. 4. A Saying, or Citation from an Author, and every Line of a Poem, ought to begin with a great Letter. 5. *I* and *O*, when ſingle, muſt be Capitals. 6. Any Words, eſpecially Names or Subſtantives, if they be emphatical, may begin with a Capital; but the common Practice, of beginning every Subſtantive with a great Letter, is not to be commended.

Q. Are Capitals uſed for no other Purpoſes?

A. Yes; they are frequently uſed for *Ornament*, as in the Titles of Books; and alſo to expreſs *Numbers*, and in *Abbreviations*, as will be ſeen in the following Chapter.

Chap. VI.

Sect. I. *Some common* Abbreviations, *or* Contractions, *wherein* Letters *ſtand for* Words.

A. *or* An. *for* Anſwer.
A. B. *or* B. A. Batchelor of Arts.
A. D. *Anno Domini*, in the Year of our Lord.
A. M. *or* M. A. Maſter of Arts.
A. M. *Anno Mundi*, in the Year of the World.
B. D. Batchelor of Divinity.
B. V. M. Bleſſed Virgin *Mary*.
C. C. C. *Corpus Chriſti* College.
Cent. *Centum*, an Hundred.
D. D. Doctor of Divinity.
Dr. Doctor, *or* Debtor.
Dit. *or* D°. *Ditto*, the ſame.
E. g. *or* ex. gr. *Exempli gratiâ*, for Example.

Eſq;

Esq; Esquire.
F. R. S. Fellow of the Royal Society.
G. R. *Georgius Rex*, King *George*.
Id. *idem*, the same.
Ib. *ibidem*, in the same Place.
i. e. *id est*, that is.
I. H. S. *Jesus*, the three first *Greek* Letters of his Name.
J. D. *Juris Doctor*, Doctor of the Law.
Kt. Knight.
L. C. J. Lord Chief Justice.
LL. D. *Legum Doctor*, Doctor of Laws.
M. A. Master of Arts.
M. D. *Medicinæ Doctor*, Doctor of Physick.
MS. Manuscript.
M. S. *Memoriæ Sacrum*, sacred to the Memory.
MSS. Manuscripts.
N. B. *Nota bene*, Mark well.
N. S. New Style.
O. S. Old Style.

Pen. *or* Penult. The laſt but one.

Per Cent. By the Hundred.

P. S. *Poſt Scriptum*, Poſtſcript, after written.

Q. Queſtion, *or* Queen.

q. d. *quaſi dicat* or *dicas*, as much as to ſay.

R. *Rex*, King; or *Regina*, Queen.

Rev. Reverend.

Rt. Right.

S. *or* St. Saint.

S. T. P. *Sacræ Theologiæ Profeſſor*, Profeſſor of Divinity.

V. *Vide*, See.

V. D. M. *Verbi Dei Miniſter*, Miniſter of the Word of God.

v. g. *Verbi Gratiâ*, for Example.

viz. *videlicet*, to wit, namely.

Ult. *ultimus*, the laſt.

&, *et*, and.

&c. *et cætera*, and the reſt, and ſo forth.

There

There are many other Contractions that are uſed uſed both in Print and Writing, moſt of which may be reduced to the following Heads.

1. Titles and Characters of Men; as, *Abp.* Archbiſhop, *Capt.* Captain, *Gent.* Gentleman, *Philomath.* Philomathematicus, a Lover of the Mathematicks.

2. Proper Names of Perſons and Places; as, *Geo.* George, *Wm.* William, *Lond.* London.

3. Books of the Bible; as *Gen.* Geneſis, *Ex.* Exodus, *&c.*

4. Names of Months; as, *Jan.* January, *Sept.* September, *&c.*

5. Names of Winds; as, *E.* Eaſt, *W.* Weſt, *N.* North, *S.* South, *N.N.E.* North-North-Eaſt, *&c.*

6. Parts of Books; as, *Ch.* or *Chap.* Chapter, *Sect.* Section, *pag.* or *p.* Page, *l.* Line, *v.* Verſe, *Ep.* Epiſtle, *Obſ.* Obſervation, *Sol.* Solution, *&c.*

SECT.

Sect. II. *Of* Numbers *and* Figures.

NUMBERS are uſually expreſs'd either by theſe Seven *Roman* Capitals, I. V. X. L. C. D. M. which are call'd *Numerals*; or by the Characters, 1, 2, 3, 4, 5, 6, 7, 8, 9, which are call'd *Figures*, and 0, which is a *Cypher*.

Their Signification.

I. One.	1. One.
V. Five.	2. Two.
X. Ten.	3. Three.
L. Fifty.	4. Four.
C. One Hundred.	5. Five.
D. Five Hundred.	6. Six.
M. A Thouſand	7. Seven.
	8. Eight.
	9. Nine.
	0. Nothing.

Obſerve,

Obſerve, That if a leſs *Numeral* ſtand before a greater, it takes away from the greater ſo many as the leſſer ſtands for; and adds ſo many when placed after a greater: As in the following Examples.

IV. Four. V. Five. VI. Six.
IX. Nine. X. Ten. XI. Eleven.
XL. Forty. L. Fifty. LX. Sixty.
XC. Ninety. C. Hundred. CX. Hundred and ten.

Obſerve alſo, That *Cyphers* at the Right Hand of Figures increaſe their Value in a tenfold Proportion, that is, from Units to Tens, from Tens to Hundreds, from Hundreds to Thouſands, *&c.* as, 1 *One*, 10 *Ten*, 100 *a Hundred*, 1000 *a Thouſand:* But at the Left Hand they ſignify nothing at all; for 01, 001, 0001, are but *One*, the Figure being of no more Value than if it ſtood alone.—And it is to be noted, That a Figure at every

every Remove from the Right Hand has its Value increaſed in the ſame Proportion; as 6 *Six*, 64 *Sixty-four*, 642 *Six hundred and forty-two.*

From the following *Table* of *Numerals* and *Figures*, the reſt may eaſily be learnt:

I. One	1
II. Two	2
III. Three	3
IV. Four	4
V. Five	5
VI. Six	6
VII. Seven	7
VIII. Eight	8
IX. Nine	9
X. Ten	10
XI. Eleven	11
XII. Twelve	12
XIII. Thirteen	13
XIV. Fourteen	14
XV. Fifteen	15
XVI. Sixteen	16

XVII. Seventeen	17
XVIII. Eighteen	18
XIX. Nineteen	19
XX. Twenty	20
XXX. Thirty	30
XL. Forty	40
L. Fifty	50
LX. Sixty	60
LXX. Seventy	70
LXXX. Eighty	80
XC. Ninety	90
C. One Hundred	100
CC. Two Hundred	200
CCC. Three Hundred	300
CCCC. Four Hundred	400
D or IↃ. Five Hundred	500
DC or IↃC. Six Hundred	600
DCC or IↃCC. Seven Hundred	700
DCCC or IↃCCC. Eight Hundred	800
DCCCC or IↃCCCC. Nine Hundred	900
M or CIↃ. One Thousand	1000
MDCCXLV. One Thousand Seven Hundred Forty five.	1745

N. B.

N. B. Fractions or Parts of a Thing are expreſs'd by Figures ſet over one another with a Daſh between; as, $\frac{1}{2}$ *one half*, $\frac{1}{3}$ *one third Part*, $\frac{1}{4}$ *one Quarter*, $\frac{3}{4}$ *three Quarters*, &c.

The E N D.

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